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American Art News

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MORGAN PASSES—FRICK ARRIVES

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With the passing of that eminent modern Maecenas and great American art collector, J. Pierpont Morgan—there was a general public and private expression of opinion to the effect that the art world of America, and even of Europe would never see his like again.

There was good ground and reason for this feeling and expressed opinion, for in the wide scope and varied character of his collecting, in his devotion to the building up of his collections in all their divisions, in his liberality, and especially in his absorption during his last years in the pursuit of amassing great art collections, and rare and unique specimens Mr. Morgan had no predecessor, and is not likely to have any real successor of his kind. He was a unique personage—not only in character and temperament, but in the annals of art collecting—and his fame as the greatest collector of art the world ever knew will never die.

But that Mr. Morgan will have successors—even if not so great and many sided, would seem to be indicated—even now, and when his passing is not two years removed in time—by the “arrival,” long predicted by the few cognoscenti—as America’s greatest art collector, of Mr. Henry C. Frick. This “arrival” has been signaled the past fortnight by the acquisition by Mr. Frick for his new New York residence and art gallery, of the famous Fragonard panels from the Morgan collections now at the Metropolitan Museum, of some of the best specimens in the equally famous collection of Chinese porcelains also in the Morgan collections in the Metropolitan—and if our good sources of information are correct—of the coming acquisition probably of several, if not all, of the small, but choice assemblage of pictures formed by Mr. Morgan, and possibly also of the Morgan miniatures and many of the antiques.

While these already made acquisitions, and those probably to be made by Mr. Frick, important as they are, would make him the owner, in themselves, of most of the most important and valuable art treasures in America, at least, it is not generally known that Mr. Frick already possesses, perhaps the most notable collection of old and modern European masters in painting in America, and which is hardly surpassed by any in Europe today. The addition of the Morgan Fragonards and possibly the Morgan pictures, to this assemblage, with the further addition of a goodly part of the Morgan Chinese porcelains, and in time of the Morgan miniatures, antiques etc.—will, if as is deemed likely it comes to pass, make Mr. Frick the owner of the greatest art collections, taken as a whole, perhaps in the world, and would render him in a sense, Mr. Morgan’s successor, so that it may, with his evident ambition to form unsurpassed art collections—be safely said, that “Morgan passes—Frick arrives.”

Mr. Frick’s Early Years.

The story of Mr. Frick as an art collector can be briefly told. His art collecting followed close upon his withdrawal from the great steel industries in Pittsburgh, through and by which his immense fortune was made—after his well-remembered break with Andrew Carnegie, now more than fifteen years ago. Born in the village of West

Overton, Pa., in 1849, so that he is now 66, Henry C. Frick had a common school education, and, like his fellows in that section, went to work at an early age. There was little knowledge or talk of art in Pittsburgh in those days, and even, when after years of labor and training, he organized in 1871, the firm of Frick & Co., Coke Manufacturers, and the following year the H. C. Frick Coke Co., of which he was the President until 1897.

But with the years and rapidly growing wealth, Mr. Frick began to interest himself in literature and the arts, and he was blessed with natural taste and discernment.

The Coming of Carstairs.

In the late nineties Mr. Charles S. Carstairs, himself a Phila. man, who had become connected with the New York art

solidated with Carnegie, Phipps & Co., of which firm he was also chairman of the Board of Managers until 1892, and under the Carnegie Steel Co. until 1897. He married in 1881, Miss Adelaide Howard Childs, and the couple have had two children, Mr. Childs Frick, a graduate of Princeton, of which university, Mr. Henry C. Frick has lately been made a trustee, and Miss Helen E. Frick.

Becomes a New Yorker.

Soon after the transfer of the Carnegie Steel Co.’s interests to the U. S. Steel Company, and the break with Mr. Carnegie, Mr. Frick looked towards New York, as is the custom of mid-Western and Western millionaires, as a place of residence and a few years ago, leased for a long term the former residence of Mr. William H. Vanderbilt at

intimates, he was difficult to approach. He did not like, as he does not today, to be questioned as to his art or other possessions, and so the dealers both here and abroad, who endeavored to interest him in their wares, finally, as a rule, gave up the attempt, and Mr. Frick pursued the “even tenor of his way” unmolested and all the time quietly building up, a great assemblage of pictures. He never appeared in the public auction rooms, gave his orders for purchases, when he did so, only through his trusted friends, and has been little known in the art worlds of Europe and America.

When he began to go abroad, he went also modestly and quietly, travelled and studied the galleries and private collections of Europe only with Messrs. Carstairs and Knoedler; and even these gentlemen did not always know what art works he had fancied, until directed to buy the same. But of late years he has, on several occasions, and notably during the past month in his acquisition of the Fragonard panels through Sir Charles Allom, with the assistance of Miss Elsie De Wolfe and again through Duveen Brothers, from whom he has purchased, and it is said, is about to purchase a goodly portion of the Morgan porcelains—departed from his buying through Messrs. Carstairs and Knoedler.

Decides to Build New York Mansion.

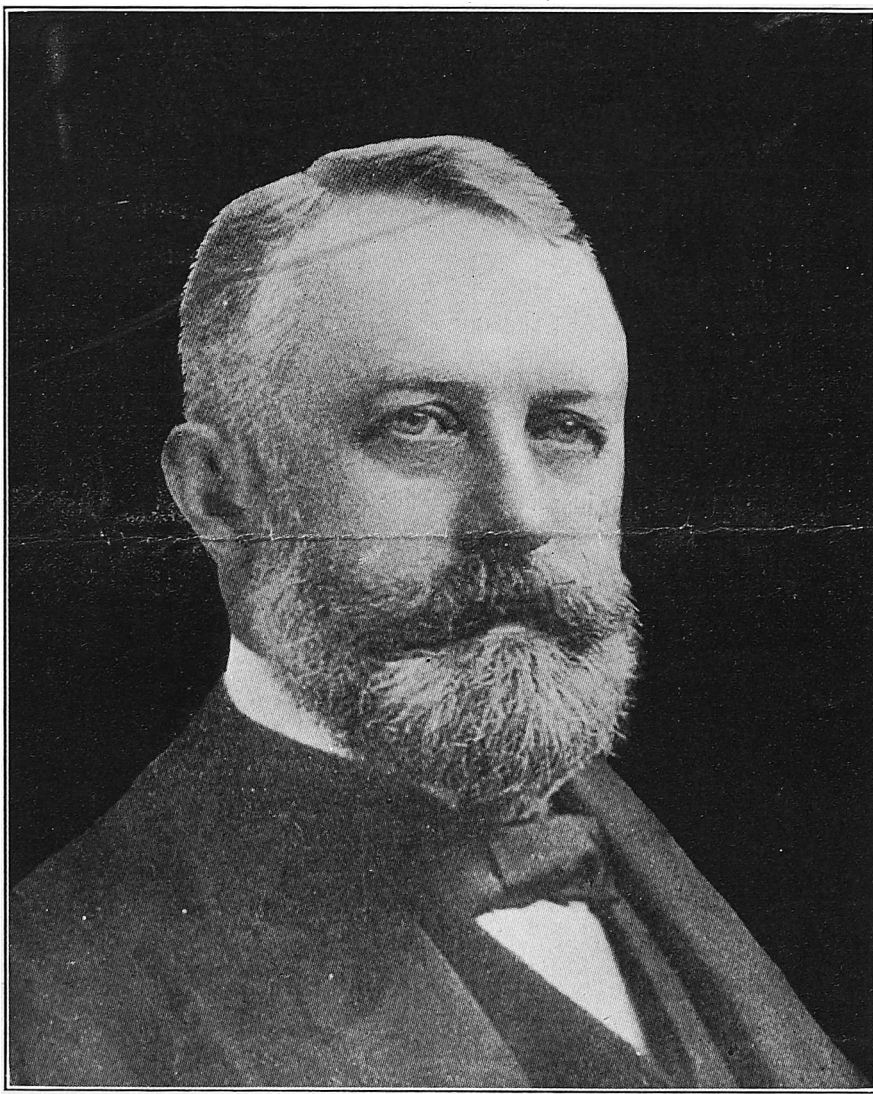
Some three years ago, Mr. Frick, who had become a New Yorker, decided upon building a handsome local residence of his own, and secured the Fifth Ave. frontage of the old Lenox Library, between 70 and 71 Sts., on which the low bungalow-like brown-stone residence, with a large and fine picture gallery to occupy the north wing, and so familiar to the residents and those who ride or walk along New York’s “Park Lane” or upper Fifth Avenue, is nearing completion.

He paid for the old Library building and land on which the house stands, \$2,400,000, and has expended about \$1,600,000 on the house and gardens. The house was designed by Thomas Hastings. There are interesting features yet to be added to the exterior of the building—a grille, a sunken garden, several groups of sculpture, clipped box hedges, gates, etc., and already he has transplanted there thirteen horsechestnut trees. Mr. Frick’s orders were for a small house, with plenty of light and air and land. He wished a house that was simple, stately, but not pompous, which would include galleries for his extraordinary pictures—a house that would do to present to the city as a museum. It is a free treatment of eighteenth-century English architecture, with something of the spirit of the Italians, who were then greatly influencing English building and English taste. The art gallery embraces 3,500 square feet. The Fragonard panels will surround the drawing-room on the first floor.

House Resembles Its Owner.

This house, the latest private palace in the Metropolis, differs as greatly in architecture, appointments and “atmosphere,” from those of other New York millionaires, who have “come out of the West,” as does its owner in personality, character and temperament from their respective owners. It is as modest and quiet in appearance and, one might almost say, in manner, as its owner, and bespeaks the character of the man. Those who have met Mr. Frick and who know him at all, are constantly impressed with his modesty and his shrinking from publicity of any and every kind. He left New York a fortnight ago when the newspapers were ringing with the news of his purchases of the Fragonard panels and the Morgan porcelains, chiefly, it is said, to avoid being questioned, and the telegraph companies whose wires run to Aiken, S. C., where he has been playing golf, and the business offices of the dailies which pay the said dailies’ telegraph bills, alone know how much money was expended in urgent pleading despatches from city—yes from managing editors, and in one case from a newspaper owner—for word of the cost of his purchases and his intentions as to other purchases from the Morgan collections, to none of which was any reply made.

Mr. Frick’s life in town and country is a quiet and unobtrusive one. Although a member of the Metropolitan, Engineers and



HENRY C. FRICK

Courtesy World’s Work

house of Knoedler & Co., reaped a fortune for his firm, on the Pittsburgh “boom,” and fame and fortune for himself by the selling of pictures to the new Pittsburgh millionaires, and the exploiting of the able French portrait painter, the late Theobald Chartran, who was said to have painted the portraits of half of the new Pittsburgh millionaires—with a consequent fortune for himself, which he enjoyed, alas, for too short a time before his untimely death. Mr. Frick knew and liked Mr. Carstairs, and a close friendship grew and flourished between the two men—one which still exists—with the happy result that the former was guided in his art collecting path, not only by Mr. Carstairs and the reputable house which he represented, and, of which he later became a partner, but by the head of the same firm, Mr. Roland Knoedler, with whom in turn Mr. Frick formed as close and still existing a friendship as that which he held with Mr. Carstairs.

Mr. Frick had become a partner in 1882 in Carnegie Brothers, later changed to Carnegie Bros. & Co., of which he was chairman, 1889-1892, in which last year it was con-

Fifth Ave. and 51 St., from the late George Vanderbilt. The handsome brownstone house had a large and fine picture gallery, which had long housed the first large collection of pictures in America, that formed by the late William H. Vanderbilt, and bequeathed to his son, George, but which collection had been removed to the Metropolitan Museum, where it still remains as a loan.

It is probable that this empty gallery stimulated and inspired Mr. Frick, who, as said above, had already begun to collect pictures, under the guidance of his friends, Messrs. Carstairs and Knoedler, of the Knoedler firm. He had good taste and judgment of his own, however, remarkable taste and judgment indeed, for one whose opportunities, during his early years of toil, and later ones of crowding business cares and activities—had not been many for the study of art—and frequently selected art works on his own responsibility, making surprisingly few mistakes.

A Most Modest Collector.

Singularly modest and unassuming in manner and life—preferring only the society and companionship of a few old friends and

Lawyers clubs in New York, he seldom frequents them, save only the last, when he is downtown for luncheon, and prefers a quiet luncheon in Sherry's restaurant, uptown where he can inspect the Ticker and watch his stockholding interests, and where he is not importuned or disturbed. Few, even of the throng who lunch at Sherry's, know the personality of the medium-sized, well-built, handsome, gray-haired and bearded man, who, rarely speaking to anyone, quietly glides to the Ticker, and glides in and out of the cafe, as quietly, while his home knows him alone at evening. It is probable that Mr. Henry C. Frick is probably known to fewer New Yorkers even by sight, than any of his fellow millionaires in the Metropolis.

His summers are spent either in European travel or at his beautiful country place at Pride's Crossing, Mass.

An English Knight as Decorator.

The opening of the new Frick Fifth Ave. mansion, if it is ever opened to the Metropolitan modish world, much less the general public, will be an event indeed. The appointments and furnishings of the new house are nearing completion, under the direction of the only English decorator ever knighted, Sir Charles Allom, of White, Allom and Co., and the former American actress and clever and successful mistress of interior decoration, Miss Elsie De Wolfe, who from and through her first success, after she left the stage some few years ago, in the decoration and furnishing of the fashionable woman's Colony Club, is said to have amassed a fortune of a half million. These furnishings and appointments are, while rich and sumptuous, all in the same perfect taste and simplicity which characterize the exterior of the mansion and the character of its owner. They will form the most perfect setting for the pictures and porcelains and the coming art treasures to be placed in them. It is currently reported that it was through the suggestion of Sir Charles Allom, seconded by Miss De Wolfe, that Mr. Frick secured the Fragonard panels, as they are said to have pointed out to him the perfect adaptation of the first floor drawing room in the new house to the panels, with their woodwork setting, which Duveen Bros. had made for Mr. Morgan when the panels first went to his Prince's Gate house in London.

Pictures Not Cataloged.

A further evidence of Mr. Frick's modesty is the fact that up till now he has not been willing to have the usual fine catalog

made of his pictures. There are typewritten lists of these, of course, but they are most carefully guarded by the Knoedler firm, and the few others who possess them, and when Mr. Jaccacci endeavored to secure information for his elaborate and costly work on American art collections from Mr. Frick for an article on the latter's treasures, he declined on the ground that "the collections were constantly changing and were liable to further changes." Only through occasional loans to exhibitions, generally for charitable purposes, at the



FRANZ SNYDERS
Van Dyck
Collection of Mr. H. C. Frick

Knoedler Galleries, and elsewhere, very rarely, and through the information which naturally leaks through the trade, are Mr. Frick's art possessions at all known. The "Art News" in the list of Mr. Frick's pictures which follows this story—gives as complete a list as can be procured and the only correct list ever published, but must reserve notice of his other art possessions for another day. The list evidences what a really wonderful array of canvases, exemplifying most of the greater names in old and modern foreign art, Mr. Frick possesses, and which, with his lately acquired Fragonards and porcelains, and those he will probably, sooner or later, secure—justifies the belief of the "Art News" that a new and great collector has come upon the scene and that truly with "Morgan's passing Frick arrives."

But the question will be asked in this commercialized country and age, how much have Mr. Frick's collections cost him, and what is their present value—has he expended or is he likely to expend the millions that the late Mr. Morgan put into art? Ah—"That's another story."

Mr. Frick's Great Pictures.

The wide scope, exceeding richness and value of Mr. Frick's collection of pictures, which number some 100, is not at all realized by the art public. While in numbers the collection may not be as large as that of Mr. P. A. B. Widener, probably the largest in America, it has more distinctive and representative examples of the early Italian, Spanish, Dutch and English schools than any other American collection, almost every example coming from some famous collection or in itself historic, while in modern masters, especially those of the Barbizon and Dutch schools, the collection is also exceedingly rich. The only American master represented is Whistler, Mr. Frick having bought, only last year, through Knoedler & Co., from the late Mr. Richard Canfield, that artist's celebrated "Rosa Corder," "Count de Montesquiou," and the "Valparaiso."

Early Italian and Spanish Masters.

The early Italian masters are best represented in the collection by Titian's "Portrait of Aretino," a picture entirely distinct from that in the Pitti Gallery of Florence, and the two remarkable examples of Paul Veronese, "Wisdom and Strength," and "The Painter Pursued by Vice and Virtue," these last from the collection of Lord Francis Hope.

The early Spanish masters are splendidly represented in the collection and, in truth, it would be difficult to find finer works by El Greco than the splendid "Man in Armor," "Portrait of V. Anastagi" and "Cardinal Ximenes," and the dramatic compositions, "Christ Driving the Moneychangers from the Temple." There are two striking and typical portraits by Goya, those of the "Count de Teba," and "Senora da Puga," and the composition work, "The Forge." The "Philip IV" of Velasquez is a famous work, and there is a portrait by Murillo of himself.

Dutch and English Old Masters.

Of the early Dutch masters, Mr. Frick is fortunate in the possession of two fine examples of the great Vermeer of Delft, the "Soldier and Laughing Girl," and the "Music Lesson," of no less than six or seven Van Dycks, including the world renowned "Portrait of the Artist" from the Earl of Ilchester's collection, the "Portrait of the Artist Snijders" (Earl of Carlisle collection), the "Portrait of Snijders' Wife" (Earl of Warwick coll'n), the "Portrait of Paolo Adorno-Marchesa Brignoli" (Duke of Abercorn coll'n), and those two splendid portraits of "Canevari" and the "Marchesa Giovanna Cattaneo" from the Cattaneo coll'n of Genoa.

Franz Hals is represented by the "Portrait of a Burgomaster" (Maurice Kann coll'n), a self portrait, and the picture of an "Old Woman," for which Knoedler & Co. paid \$130,000 in the Yerkes collection sale—a record figure. Rembrandt is splendidly represented by his self portrait (Earl of Ilchester coll'n), the "Polish Rider," with its romantic story, the "Portrait of a Young Painter," and a "Dutch Merchant." There is a most representative example of Jacob Ruysdael, "The Waterfall," one of Hobbema, "Cottage Among the Trees," a fine van de Capelle, "Harbor of Amsterdam," a large and fine Albert Cuyp, a "River Scene with a Barge full of Passengers," and a most typical A. van Ostade, "Halt at the Inn."

In the work of the masters of the early English school Mr. Frick, it may be said has specialized. He has secured the noted "Portrait of Lady Elizabeth Taylor," by Reynolds (Kann collection) as also the same artist's "Lady Skipworth," the remarkable group portrait by Romney of the "Countess of Warwick and Children," sold out of Warwick Castle only two years ago, and the same artist's beautiful full length standing portrait of "Lady Milne." Equally important are Mr. Frick's examples of Gainsborough, which include the lovely, full-length standing portrait of "Lady Ann Duncombe," secured from the Duveen Brothers and shown in their exhibition of early English portraits last season, and the same artist's bust portrait of "Mrs. Hatchett."

Sir Thomas Lawrence is represented by his portrait of "Lady Peale," (half length),



MARGARETHE DE VOS
Van Dyck
Wife of Franz Snijders
Collection of Mr. H. C. Frick

probably one of the best known pictures in the world through its many reproductions, Constable, by his famous "Salisbury Cathedral," Hoppner by his beautiful portrait of Miss Elizabeth Beresford" and the great Scottish master Raeburn, by the celebrated portrait of "Mrs. Cruikshank," one of the finest Raeburns known, and the portraits of "Mrs. James Cruikshank" and "Dr. Craigie."

Mr. Frick owns five Turners—all of surpassing quality, and which were shown in the Knoedler Gallery last season, namely "Fishing Boats Entering Calais Harbor," "Regatta—Beating to Windward," "Van Goyen looking for a subject," (a virile marine) "Mortlake Terrace," and "Arrival Boulogne Packet Boat."

There have been several changes among the Barbizon pictures in the collection which still contains a number of examples of the painters of this school—all exceedingly rich in quality. The really famous examples are the two Corots, "Le Lac de Garde" and "Le Lac," the splendid Millet "Femme a la Lampe," and Rousseau's "Village of Becquigny." Jacob Maris's "The Bridge" and a fine Josef Israels are the features of the modern Dutch pictures.

These pictures emphasize the importance and quality of Mr. Frick's collection.

LIST OF MR. FRICK'S PICTURES.

Early Dutch and Flemish Masters.

Cuyp, Albert—"Sunrise on the Maas," "Herdsman and Cows on a River Bank," "River Scene with Barge and Passengers." Hobbema, Meindaert—"View of a Wooded Country," "Landscape." Hals, Franz—"Portrait of an Artist," "Portrait of a Man," "Portrait of an Old Woman (Yerkes Coll'n)." Holbein—"Sir Thomas More." Metz, Gabriel—"Lady in Blue." Rembrandt—"Portrait of the Artist," "Portrait of a Young Painter," "The Polish Rider." Ruysdael, Jacob—"A Waterfall," "Harbor and Town." Terburg, G.—"Portrait of a Lady." Wouwermans—"The Cavalry Camp." Van Dyck—"Paola Adorno-Marchesa de Brignoli Sala," "Marchesa Giovanna Cattaneo," "Signor Canevari," "Earl of Derby—Wife and Child," "Snijders, the Artist," "Wife of Snijders." Van de Capelle—"View of Dordrecht." Van Ostade, Isaak—"Halt at the Inn." Vermeer of Delft—"The Music Lesson," "Soldier and the Laughing Girl."

Early Italian Masters.

Guardi, F.—"Scene on Canal—Venice," "Grand Canal—Venice." da Messina, Antonello—"Deposition from the Cross." Veronese, Paolo—"Wisdom & Strength," "Virtue and Vice." Titian—"Pietro Aretino."

Early Spanish Masters.

Goya, F.—"The Forge," "Portrait Signora da Puga," "El Conde de Teba." El Greco—"St. Jerome," "Portrait Vincenzo Anastagi," "Christ Driving the Moneychangers from Temple." Murillo—"Portrait of the Artist." Velasquez—"Philip IV."

Early English Masters.

Constable—"Salisbury Cathedral." Gainsborough—"Mrs. Hatchett," "Lady Inness," "Lady Anne Duncombe." Hogarth—"Miss Mary Edwards." Hoppner—"Miss Byng," "Ladies Sarah and Elizabeth Bligh." Lawrence—"Lady Peale," "Marquise de Blaizel." Raeburn—"Mrs. Cruikshank," "Mr. Cruikshank."

Reynolds—"Lady Margaret Beaumont," "Sir George Howland Beaumont," "Lady Skipworth," "Mrs. Taylor." Romney—"Lady Hamilton," "Miss Frances Harford," "Miss Mary Finch Hatton," "Lady Warwick & Children," "Lady Milne." Turner—"Fishing Boats Leaving Calais Harbor," "Van Goyen Looking for a Subject," "Mortlake Terrace," "Harbor of Dieppe," "Cologne—Arrival of a Packet Boat," "Regatta—Beating to Windward."

Early French Masters.

Nattier—"Portrait of a Woman." Fragonard—"The Du Barry Panels."

Modern French Masters.

Corot—"Le Lac de Garde," "Le Lac," "The Pond," "Ville d'Avray." Daubigny—"Dieppe," "The Washerwomen." Degas—"The Rehearsal." Diaz—"The Pond of Vipers." Dupre, J.—"The River." Manet—"The Bullfight." Millet—"La Femme a la Lampe." Renoir—"Woman and Children." Rousseau—"Village of Becquigny," "Edge of Woods." Troyon—"Pasturage in Normandy."

Modern Dutch Masters.

Maris, Jakob—"The Bridge."

American Masters.

Whistler—"Rosa Corder," "Count Robert de Montesquiou," "Valparaiso."

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EXP. ART DISPLAY NOT READY.

Special correspondence AMERICAN ART NEWS
San Francisco, March 1, 1915.—With the formal opening of the Panama-Exposition, it is at last possible to obtain some information in regard to the Department of Fine Arts.

The justly famous laws of the Medes and Persians could hardly have been more rigorously immutable than have been the restrictions placed up to this time by Director Trask on the publicity concerning the Palace of Arts. A regular Chinese wall of silence has hemmed off the public from any comprehensive idea as to what was being done.

Even now that the Exposition is open, it is for the issue of the ART NEWS of March 6, only possible to send a hasty summary of things as they are, leaving more detailed news till later letters.

In the first place, it must be fully admitted, and the fact gloried in, that the beauty of the Art Palace is itself a great work of art, and one that draws warm plaudits from the multitudes thronging the grounds. It must also be admitted, with less joy, that despite all the statements which the Exposition officials have issued or permitted to be issued, regarding the fully completed character of the Exposition, the facts do not bear out this statement. The Fine Arts Department is far indeed from being in a completed condition. Indeed, with the slow steamship Jason only just departed from Europe with the Spanish, Belgian and other foreign art contributions, it will be several months before it is in final shape.

Even the American section, pre-eminently the most important, is far from being complete. There are to be about 4,000 to 4,500 sculptures and paintings in all, in the American section, but only about 75%, at a liberal estimate, are now on view. There are to be 62 galleries devoted to the American section. Only 30 are open to the public now, and many of these are not in complete shape. Of course, all kinds of difficulties faced those in charge—foreseen and unforeseen. There may be ample reasons for the unreadiness of the art department, but the fact remains that unready it is.

The "Favored" Americans.

There are separate rooms devoted to those artists in whom the directors of the departments judge the fundamental importance of American art to be incarnated, in many and diverse forms. These are as follows, the painters: William M. Chase, James McNeill Whistler, John S. Sargent, John T. Twachtman, Edward W. Redfield, Frank Duveneck, Child Hassam, Howard Pyle, William Keith, Edmund C. Tarbell, Frank Matthews and Francis McComas, jointly, Gari Melchers, and the etcher, Joseph Pennell. Walls of other rooms are devoted to a number of other American artists, among them Edwin A. Abbey, Winslow Homer, Frank Currier, Robert Henri and Cecelia Beaux. A room is also devoted to the Panama paintings of Alson Skinner Clark.

Of these rooms, there are many vacancies in those devoted to Whistler, Sargent, Tarbell, and Howard Pyle, the paintings to complete the allotted space given to these artists having not yet arrived.

Sculptors Most Largely Represented.

In American sculpture, numerically at least, Robert Aitken, Paul Wayland Bartlett, Emily Clayton Bishop, Karl Bitter, Cyrus Edwin Dallin, A. Sterling Calder, Charles Grafty, Paul Manship, Bessie Potter Vonnoh, Paul Troubetzkoy, Bela L. Pratt, Olin M. Warner, Janet Scudder, and A. Phimister Proctor are best represented. St. Gaudens is represented, so far, by one piece only, the seated Lincoln. Daniel Chester French is represented by four pieces, the Earl Dodge memorial; a Lincoln, lent by the State of Nebraska; the Alice Freeman Palmer memorial, and a study of a head. A great deal of the sculpture is shown outside the Fine Arts Building, and gains wonderfully in natural effectiveness.

Unlike all the other exposition buildings the Fine Arts palace interior is not one huge space, but is cut up into a multitude of small rooms, leading into each other in a scheme designed to draw the crowds in an orderly manner through the exhibitions that are arranged to give a unified idea of the development of American art.

Good and Effective Lighting.

Judging from the first hurried visits, the lighting arrangements are quite adequate. Into the ceiling of each gallery a skylight has been sunk, and at night electric light will stream through the windows. There is no direct light to bother the eyes and throw lights upon the pictures. The light will be softened and adjusted. How the theory works out in practice remains for actual viewing by night to determine.

Of the work of the old masters and of representative modern European work, nothing can be said in the limits of this letter. Only a few salient points even of the American section can be touched upon. I will, however, endeavor to give in following letters a fairly comprehensive account of these and other matters germane to the Fine Arts department of the Exposition.

M. W.

ROCHESTER.

Oils by W. Elmer Schofield, and a collection of pictures by the "American Impressionists," as they may be best called, including examples of Arthur B. Davies, James Doherty, Wm. Glackens, Man Ray, Morton L. Schamberg, Jr., Henry Fitch Taylor, Allen Tucker, Denys Wortman and Elmer L. MacRae, are on exhibition in the Memorial Gallery. Dr. Christian Brinton lectured recently on the "Modern Spirit in Contemporary Painting."



"HOW IT HAPPENED."

C. Arnold Slade

Courtesy of the Metropolitan Magazine

MINNEAPOLIS.

Forty representative foreign oils from the Carnegie International Exhibition at Pittsburgh last spring, a group of ancient Chinese and Japanese paintings, loaned from the collection of Mr. Garret C. Pier of Chicago, and oils by Bryson Burroughs, recently shown at the Montross Galleries, N. Y., make up the second exhibition at the new museum.

DETROIT.

The Detroit Museum will hold its first annual exhibition in May. Assistant Director Clyde H. Burroughs has returned from a tour of inspection of the public and private galleries of the East, where he selected a number of paintings by contemporary American artists for the coming exhibit.

The exhibit will be an experimental one with the museum, and if successful, will be made an annual affair.

DALLAS (TEXAS)

The Dallas Art Association has received from the heirs of the late Samuel Isham, the American artist, an excellent example of the dead painter and one most suitable for a gallery, "Lady with the Fan." The Association is most appreciative of this generous gift, extends its thanks to the AMERICAN ART NEWS through which journal it learned of the generous gifts of Mr. Isham's pictures to several art institutions, and again through the ART NEWS got in touch with the Isham heirs and secured the pictures.

The Association has recently acquired through purchase "Through Wooded Hills" by Gardner Symons, "Madison Square" by Paul Cornoyer and "My Pets" by Glenn Newell.

CHICAGO.

The annual exhibition of paintings and sculptures by artists of Chicago and vicinity, under the auspices of the Directorate of the Institute and the Municipal Art League, gives good evidence of the abilities of local artists. Among those exemplified are Pauline Palmer, in a portrait, "Virginia" and two other oils; Adam Emory Albright in presentments of children placed in lovely landscapes, also:

C. Abrahamson, Dorothy Visjje, Jean C. Adams, D. L. Adam, Winifred Bosworth, J. S. Blum, Marie E. Blanks, Harriet Blackstone, H. H. Betts, W. S. Best, J. Berzevitz, G. Baumann, F. C. Bartlett, Margaret Baker, Kate L. Bacon, Edith J. Bacon, Jessie Arms, A. Angarola, E. Carlson, J. H. Carlson, Ed. S. Campbell, Marie G. Cameron, E. S. Cameron, A. F. Brooks, Jeannette Buckley, K. A. Buehr, Anita W. Burnham, E. B. Butler, C. S. Dewey, Bess Devine, Reubena Deane, C. C. Davis, C. Dahlgran, Nell Coover, Eda N. Casterton, Alson Clark, Virginia K. Clark, Ethel L. Coe, J. E. Coburn, Elizabeth Colwell, Ada Gilmore, F. F. Fursman, G. A. Frank, Jessie B. Evans, G. Ertz, H. L. Engle, Emily Edwards, Katherine Dudley, F. V. Dudley, W. L. DeWolf, Lucie Hartrath, L. Hart, R. Hargrave, L. C. Hanks, J. L. Hancock, C. Hallberg, Ben Hallberg, O. D. Grover, O. Gross, L. O. Griffith, J. E. Grant, E. Glaman, A. F. Kleiminger, S. J. Kennedy, A. Juergens, C. R. Johnson, A. Jansson, W. Irvine, R. F. Ingerle, D. W. Humphry, Elizabeth T. Holsman, J. S. Hoftrup, W. V. Higgins, Katherine Maxey, Ann Martin, Anna Lynch, Marie Lokke, Dorothy Loeb, R. H. Livingston, J. Kleitsch, Irma Kohn, I. Kraut and others.

The sculptors exemplified are M. Adaline, A. M. de Bauviere, Sidney Bedore, Richard W. Bock, Ella Buchanan, Erma G. Buck, Ben Cable, C. Lynn Coy, Leonard Crunelle, James Harvey Dulin, Paul Fjelde, Agnes Vifromen, George Etienne Ganiere, Frank

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In the Galleries.

At Thurber's, Hugo Ballin is exemplified in twelve characteristic oils. There's "A Florentine," a woman's head suggestive of heroic lineage; "Mother and Child," a Madonna; the decorative "Lute Player," "The Forest Pool," "The Vestal Virgin," "Sappho," and "The Huntress."

The Anderson gallery has a show of oils by Wilson Irvine, who is a subtle colorist. Edouard J. Steichen is showing 17 oils at Reinhardt's—large canvases recently noticed in the ART NEWS when on view in New York.

L. O. Griffith's paintings are still on view at the Palette and Chisel Club. At Roulier's, the exhibition of etchings by American artists is continued.

H. Effa Webster.

EARLY ITALIAN PICTURES.

The Fogg Art Museum, Cambridge, Mass., is holding a special exhibition of 20 early Italian paintings from various private Boston and New York collections, not accessible to the public. One of the finest of the examples is a profile portrait of an Italian noblewoman, by Paolo Uccello, lent by Mr. Philip Lehman, of N. Y. This is one of the treasures of Mr. Lehman's splendid collection, and one of the few of the remarkable early Italian profile portraits of women in the galleries of Europe and America. Next to this fine canvas hangs a Madonna by Fra Angelico, lent by Duveen Brothers, and a beautiful example.

There are three fifteenth century pictures, attributed to Bernardo Daddi, one of Giotto's assistants. From Mr. Dan Fellows Platt, Englewood, N. J., comes a small "Crucifixion," from Mr. Grenville L. Winthrop, of N. Y., a beautiful "Madonna," while Miss Belle Greene, of N. Y., also loans an equally beautiful "Madonna" by the same master, as well as an interesting "Crucifixion," by Spinello Aretano.

Two fourteenth century panels, suggesting the work of the Siennese painter, Barna, come from Mr. Henry M. Williams, Cambridge, and there are two charming little portraits of saints by Sassetto (1392-1450).

One of the features of the unique show is a portrait of a Bishop by Allegretto Nuzi, a nearly master of the Umbrian school, lent by Mr. Horace Morrison, of Boston, while the Metropolitan Museum, by the courtesy of the new Cleveland Museum, lends an example of another Umbrian painter, Lorenzo di San Severino.

A Madonna and Child, by Bernozzo Gossoli, the pupil of Fra Angelico, a Triptych, by Nocolo da Foligno, and two examples and admirable ones by Pinturicchio, one loaned by Duveen Brothers, the other owned by the Fogg Museum, with a Madonna attributed to Perugino, loaned by Mrs. R. H. Sayre, of Princeton, N. J., well exemplify the early schools of north Italy.

From Mr. W. C. E. Eustis, of Boston, comes a charming little "Annunciation," attributed to Lorenzo di Credi, and from the Ehrich Galleries, N. Y., noted for their importation of superior early Italian paintings, come four most interesting pictures, a fine portrait of a man, suggestive of both Antonello da Messina, and Vivarini, a portrait of a girl, thought to represent Lavinia, the daughter of Titian, by Paris Bordone, a rich landscape by Dosso Dossi, and lastly a Cassone panel from a Florentine 15th century wedding chest.

Other notable examples in this interesting display are those of Bartholomeo Vaneto, "St. Catherine," loaned by Mrs. W. Scott Fitz, of Boston; a Francia, "Mystic Marriage of St. Catherine," loaned by Mr. Horace Morrison, and of the early Venetian school, a "Madonna and Child," loaned by Mr. Hervey E. Wezel.

There are also a fragment of a fresco by Ghirlandaio and a school Boticelli picture loaned by Mr. Hoe, etc.

The Prize Winners.

The Clyde M. Carr Prize for the best landscape was awarded to Wilson Irvine's "Woodland Road." The Mrs. Julius Rosenwald purchase prize of \$200 was given to Lucy Hartrath's "Leafy Screen," a landscape, the painting to be presented to the public schools. The Edward B. Butler purchase prize of \$200 went to Frank V. Dudley's "Willows," a winter landscape, the painting to be presented to the public schools for permanent exhibition.

The Chicago Society of Etchers is holding its annual exhibition, in conjunction with the show of the paintings and sculptures. There are 534 numbers in the catalog. Some 72 artists are represented and 60 are members of the society. Among the most appealing prints are C. S. Spackman's "The Storm," a dramatic composition; J. A. Smith's "Mill at Abbeyville," and O. J. Schneider's fine architectural product, "Portrait of Eglise St. Nicholas-des-Champs." "La Maison de la Blanchisseuse," has the subtle tonal effects of which George Aid is capable and "Autumn" by Calert; "Stamp Collectors," by C. Sturges; "Threshing," by Antonio Baroni, and "At the Cafe," by Maud Hunt Squire are all good. The jury of selection included G. Senseney, O. J. Schneider, R. M. Pearson, Helen Hyde, G. C. Aid and the committee of awards B. Lathrop, G. Senseney, O. D. Grover, T. E. Tallmadge, R. Clarkson and S. Goodman.

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Advice as to the placing at public or
private sale of art works of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances, of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

VALE! MORGAN—AVE! FRICK.

The story of the rise into prominence
as an eminent art collector of Mr. Henry
C. Frick, which we publish on our first
page this morning, is, we consider psycho-
logically timely, in that it is a most signifi-
cant and cheering evidence to the art
trade and to art interests in general, not
only in America, but Europe, that the re-
grettable passing of so eminent and uni-
que an art collector as J. Pierpont Mor-
gan, has not necessarily, as was thought
and predicted by many people—marked
the end of art collecting on a grand
scale by any individual, and removed
the possibility of a successor.

While Mr. Frick is not, as yet, to be
classed exactly in the same rank as Mr.
Morgan, the surpassing quality and
variety of his unrivaled collection of old
and modern foreign paintings—without
exception, representative examples of

some of the most famous names in the
history of painting—his recent acquisi-
tion of the Fragonard panels—perhaps
the greatest art prize of the present day
—but more especially his branching out
into new fields, through the purchase of
a goodly portion of the Morgan
porcelains—not only emphasize his
present position as a leading art col-
lector, but indicate that he possesses
the evident ambition to so widen the
scope of his collections that these may,
in time, rival those of Mr. Morgan, now
alas, beginning to be dispersed.

The story of the rise into prominence
as a collector, of Mr. Frick, still compara-
tively young and possessing that best of all
inspirations, the taste and love of acqui-
sition and also, what is most neces-
sary, a seemingly unlimited purse,
is told by the ART NEWS this morning,
for the first time. As good a list of his
pictures as could be obtained—for he has
never had a catalog made of his treasures,
is also published, and we believe the story
is of exceptional interest and import-
ance to the art world, especially at this
time, and present it with great pleas-
ure to our readers.

CORRESPONDENCE.

Copley vs. Stuart.

Editor AMERICAN ART NEWS.

Dear Sir:

The portrait of Captain Maitland, ascribed
to John Singleton Copley exhibited at the
Lewis & Simmons Gallery in the interesting
collection of British portraits, brings up the
question of a correct attribution. To all ap-
pearances this is an obvious Copley. There
are traditions which bear out this assump-
tion and yet—when submitted to a severe
and searching analysis, this portrait is found
to possess qualities which one finds in Eth-
bert Stuarts of the same period.

When it is remembered that Stuart was
very friendly with Copley at this time, so
friendly indeed that Copley could persuade
him to pose for hours to help him out on a
portrait accessory, and when it is remem-
bered also that Copley was then at the
height of his success, and being an older
man would have likely exerted an influence
over Stuart's manner of working, is it
strange to find that Stuart painted portraits
which might be mistaken for Copley's?

Wasn't Stuart's stunning "Mrs. Perez
Morton" of the Worcester Museum, as-
cribed for years to Copley? There are many
similar cases. Certainly nothing but the
most authentic documents prevent the at-
tribution to Stuart of Copley's very beautiful
portrait of John Quincy Adams. In the case
of the Captain Maitland, the ascription to
Copley, although perfectly safe, does not
preclude the possibility of the work being
by Stuart. It is a fine portrait, at any rate,
and until material evidence to the contrary
appears it is likely to stand as a Copley.
But the mere likelihood of the work being
a Stuart is a distinct tribute to the painting
and one which renders it exceptionally val-
uable. James Britton.

Raeburn's Peter Van Brugh Livingston.

The ART NEWS has received a photograph
of a portrait attributed to Sir Henry Raeburn
for identification, which is presumably
the portrait of Peter Van Brugh Livingston,
painted by Thomas Sully from the original
by Raeburn. The Raeburn original, now in
the possession of the Morgan Museum at
Hartford is a magnificent canvas, unques-
tionably one of the finest examples of the
artist in America. It was procured for the
Athenaeum collection at Hartford a great
many years ago with other fine canvases by
British masters from the collection gathered
by the old American Fine Arts Society, for
which John Trumbull was "sponsor" With
the Raeburn, Hartford, also procured the
famous full-length Sir Thomas Lawrence,
which London National Gallery officials
have been endeavoring for years to purchase
—the standing portrait of Benjamin West
as President of the Royal Academy.

These paintings were procured in London
through the instrumentality of Samuel
Waldo, who had obtained prestige in Lon-
don as a pupil of Copley. Hartford prizes
the Raeburn "Livingston," so highly, as
also the Lawrence "West" and the Copley
"Mrs. Fort," that the request of the Panama
Exposition for the loan of these paintings
could not be complied with.

OBITUARY.

T. J. Larkin.

The death of Mr. T. J. Larkin, recorded in
last week's ART NEWS, one of London's lead-
ing art dealers and a man held in the high-
est esteem by his confreres of the art world,
is universally regretted. Mr. Larkin held at
one time a post under the Japanese Govern-
ment, which he subsequently abandoned in
order to undertake the business of importing
Japanese curios, the vogue for which was
then establishing itself in England.

A large portion of Mr. Larkin's time was
spent in China where his wide knowledge of
Oriental art enabled him to make some im-
portant purchases. Prominent among these
was the exquisite Chinese silk tapestry in
the Gobelin style, an illustration of which
appeared in the ART NEWS of July 18 last,
and which was altogether unique of its kind.
It was more than once Mr. Larkin's mission
to make a visit to the East in order to advise
as to the purchase of art collections offered
for sale. He was a familiar figure at Chris-
tie's, where he purchased many rare and val-
uable pieces of Oriental porcelain.

Richard Brend'Amour.

Richard Brend'Amour died on Jan. 22, last
in Dusseldorf, at the advanced age of 84.
He was the founder of the well-known in-
stitution of wood engraving, was born in
Aachen in 1831 and studied painting first in
Cologne, but afterwards turned his atten-
tion to wood engraving, in which profession
he soon became a leading personality. Most
of the best German illustrated publications
used the woodcuts from his studio. From
his woodcuts were printed the Vautier's il-
lustrations to Immermaan's "Oberhof," as
well as the illustrations of Alfred Rethel's
frescoes in the Aachen Town Hall, and the
cartoons by Friedrich Prellers for his "Od-
yssey."

Walter Marshall Clute.

Walter Marshall Clute the well known
Chicago artist died recently at North
Cueamonga Cala. He was in a precarious
condition when he went to the Pacific Coast.
He was a member of the Art Institute
faculty for many years, and with Mr. Furs-
mann a leader and promoter of the Sum-
mer School in Sausatuck Valley, Mich. He
was a member of the Chicago Society of
Artists, the Society of Western Artists, the
Palette and Chisel Club (of which he was
President some years ago) the Artists'
Guild, the Art Institute Alumni Associa-
tion, Cliff Dwellers, and other societies, local
and foreign. His work appeared in im-
portant American exhibitions and his paint-
ings are in many exclusive collections. Mr.
Clute was born in Schenectady, N. Y., and
for some years he was a member of the
Society of American Artists.

Emil Pohle.

Emil Pohle, the well-known Düsseldorf
painter, lately passed away, aged 51. He
studied from 1889 to 1895 at the local acad-
emy, under Peter Janssens. His principal
work was the mural painting of the Steel
Association's building in his native city. He
was at the head of the Düsseldorf Art Ex-
hibitions of 1911 and 1913.

Frederick O. Sylvester.

Frederick Oakes Sylvester, a landscape
painter, died at his home, in St. Louis, Mo.,
on Tuesday. He was born at Brockton,
Mass., in 1869, entered the Mass. Art
School, Boston, and in 1891 became director
of Newcomb College, New Orleans.

Alexander Bernheim, Jr.

Alexander Bernheim, Jr., the well-known
"expert" died in Paris on Wednesday. He
was born in 1839, and early in life became
interested in art, taking a leading part in
the movement of the school of 1830.

German Artists Killed.

To the list of those who have fallen on the
field of battle, the German art world has
contributed a full share. Prof. Dr. Ernest
Heidrich was killed at Dixmuiden. After
studying art history under Max Lenz, he de-
voted himself to that branch at 25, when (in
1906) he produced a treatise on Durer's pic-
ture of the Virgin. Within the next few
years he gave his attention particularly to
old German and Dutch art.

Carl von Bertrab fell a short time after
winning the "Iron Cross" for bravery, in the
Eastern war theatre. Before taking up paint-
ing he had been in the army, which career
he abandoned for art. He had been a re-
nowned traveler in South America.

The young German sculptor, Peter
Schönbrock, has been killed in France. He
had studied in Strassburg and Munich, in
the latter city under his fellow countryman,
Prof. Heinrich Waderé of Colmar (Alsace).

PHILADELPHIA.

Joseph DeCamp has been awarded the
gold medal of the Art Club of Phila. in the
current exhibition of members' work for
his "Silver Waist." Mr. DeCamp has been
a frequent prize winner in Phila., having al-
ready had the Temple Gold Medal of the
Academy as far back as 1899, and the Beck
Medal in 1912.

James B. Sword's marine in the same ex-
hibition entitled "Barnegat Bay," is reported
to have been purchased by subscription by
a number of members of the club, and will
probably be added to the permanent collec-
tion, in recognition of the artist's record as
an artist and as founder of the club.

Among the sales reported at the Acad-
emy's Annual are a landscape by W. L. La-
throp, "Little Will's Hollow," a bronze by
Polasek, "Aspiration," which won the Wide-
ner Memorial Medal, a "statuette," by Bil-
lotti and a bronze group by Isidore Konti,
"Scherzo."

An interesting little picture show is now
on at the Sketch Club, the really last call
before the gallery is dismantled to enlarge
the club. Fifty-two oils, none large, but
many giving evidence of a temperamental
feeling for color and a certain breezy free-
dom of touch with brush and palette knife,
are the work of C. Yarnall Abbott, an artist
who has made quite a reputation already,
in lines of pictorial photography. The best
canvases he has here are, perhaps, those that
most successfully depict the resistless rush
of heavy green seas upon rock-ribbed coasts.
Eugene Castello.

BALTIMORE.

Miss Alice Worthington Ball has been
notified that her canvas "Quarter After
Ten" has been awarded one of the prizes at
the Conn. Academy exhibition now on at
Hartford. This is one of the most popular
works Miss Ball has produced in recent
years. It was first shown at the Corcoran
Bi-ennial show in Washington two seasons
ago and has been exhibited at Phila.,
Chicago and other places, several times by
invitation.

Miss Ball is one of the best-known of
Baltimore artists. She has not been paint-
ing quite as much as usual this winter, ow-
ing to her work in behalf of the Belgian
Relief Fund. She has used her beautiful
home in Mt. Vernon Place as a station for
receiving supplies, and has conducted a
sewing circle for making bandages, gar-
ments, etc. As a result of her activities a
large quantity of supplies have been sent to
the Belgian refugees.

One of the strongest landscapes Miss
Ball has ever painted is her "House of the
Tall Trees," one of the admired canvases
at the Charcoal Club's current annual ex-
hibition, now in progress at the Peabody
Gallery. She is also represented by a
sunny landscape called "In My Garden."

Incidentally, the Peabody exhibition is
being well attended and much in praise of
it is being heard. It is generally con-
sidered the best show of its kind that has
been given here in recent years, despite the
fact that several of the big painters, nota-
bly Frieseke, Miller and Bellows are very
poorly represented.

The exhibition sent out by the American
Etchers Association is now open at the
Purnell Galleries. The collection, which
includes about 100 plates is quite compre-
hensive and well repays study. Especially
strong are the examples of R. M. Pearson,
Ernest Haskell, Vaughn Trowbridge, Earl
H. Reed, Joseph Pennell, Mahonri Young,
Eugene Higgins, G. T. Plowman, Thomas
Wood Stevens, Anne Goldwaite, Allen
Lewis, George G. Burr (whose drypoint
"Oaks in Winter" is especially lovely), D.
S. MacLaughlin and J. Andre Smith.

One of the events of the Spring season
will be the exhibition of work by Max
Weber, the New York "individualist," to be
held this month at the Jones Galleries.

Hans Schuler's symbolic figure, com-
memorative of the dedication of Baltimore's
splendid new thoroughfare, Fallsview, made
by the tunneling of Jones' Falls, has just
been unveiled. The figure is that of a
young woman seated and is fully draped.
It surmounts a pedestal made by four three-
quarter classical columns, the space between
being filled in to supply a place for the
inscription of names.

Mr. Schuler recently was awarded the
Avery Prize at the Architectural League in
New York for this study for a Moorish
fountain figure. W. W. B.

BUFFALO.

Some 24 watercolors and five monotypes
by Frank C. Penfold will be placed on ex-
hibition today at the Albright Art Gallery,
and at the same time there will open an
exhibition comprising 42 oils, 12 by Amer-
ican painters, and the remainder by foreign
artists, selected by the American Federa-
tion of Arts from the eighteenth annual
exhibition of the Carnegie Institute of Pitts-
burgh, last spring.

LONDON LETTER.

London, Feb. 26, 1915.

An important announcement has been made by Frank, Knight & Rutley with regard to the sale of the family collection of the Earl Sydney, Queen Victoria's Lord Chamberlain, to take place early in the season and which will probably occupy a fortnight. The many diplomatic missions to foreign countries which have at various times been entrusted to the Sydney family have provided opportunities for the acquisition of many rare treasures and in addition to these, many historical heirlooms have been handed down from generation to generation. The Sydney portraits by Lely, Reynolds and Gainsborough are exceedingly beautiful, while there are also other fine portraits by Holbein, Bronzino and Pourbus. The furniture includes some choice examples by Sheraton, Chippendale and the French cabinet-makers, as well as a complete wall-panelling in chestnut, very elaborately carved. In the library are a number of illuminated missals and early tracts and several MSS. letters of unusual interest. Of these, one in particular should appeal to American affairs of the time and speaking of the impossibility of a war between England and America, a point of view which subsequent events proved to be incorrect.

The sale is to take place at the family mansion of Frogmal near Chislehurst, a Queen Anne house in red brick, also to come into the market.

The names of Arnesby Brown and Joseph Farquharson have now been added to those of the Royal Academicians. Arnesby Brown is already represented at The Tate Gallery by his "Morning," bought for the Cantrey Bequest and at the Aberdeen Art Gallery by his "In Suffolk." Mr. Farquharson has exhibited at the Academy for upwards of forty years, his landscapes being for the most part drawn from the Scottish Highlands. It is not so long ago that the custom was abandoned, which enforced on every new academician the duty of paying a formal visit on each of his brother members, a formality, often the cause of considerable chagrin to the newly-fledged artist, especially when his election had not met with the approval of his host!

A curious exhibition is now on at the Dudley Gallery, namely, one of Mystic Paintings by Miss Florence Seth, who claims that their inspiration has been received from spiritual sources. The "thought forms" portrayed in the paintings are shown in a number of delicate designs and patterns, beautifully balanced and of charming gradations of color. There is a harmony in Miss Seth's arrangements of line and tone, which certainly afford pleasing and restful results, although it is doubtful whether there is anything in her watercolors more specifically mystic in character than may be claimed in any work of art which makes a direct appeal to the sense of beauty.

At Sotheby's on Feb. 24, the sale of a collection of 18th Century glass, belonging to Mr. Herbert Allen took place. The collection was an extremely comprehensive one, comprising a quantity of fine Waterford cut glass, specimens of painted Bristol opaque glass and Sussex colored glass, as well as Dutch Schiedam flagons and old Venetian goblets.

The exhibition of the Friday Club seems to fall exceedingly flat this year, possibly because the public, occupied with the harassing affairs of war, show little inclination for the eccentric in art, and small patience in unravelling its conundrums. One of the best and sanest things in the exhibition is W. Bothenstein's "Coast Landscape," which shows no little power and contrasts agreeably with work which is often nothing more than ineffectual copies of the products of certain artists who are more original than profound. In their desire to throw conventions overboard, the majority of the Friday Club artists are busy forging new ones in place of the old, their very disdain of tradition becoming in its turn a powerful hindrance to development.

The Scotch etcher, D. Y. Cameron, is at work on a new plate, the proceeds from which he has promised to the fund for the Relief of Belgian Artists and of those Scottish Artists who have suffered by the war. In view of the popularity enjoyed by this artist, it is anticipated that the fund is likely to benefit by not less than £1,000.

At last the authorities at the British Museum have been persuaded to remove the Elgin marbles to the basement, precaution which appear to inspire the public with peculiar confidence, although as a matter of fact it is probable that in the event of a bomb being thrown onto the building, the objects stored lowest down, would be likely to suffer the worst damage, the whole of the debris from the upper portions, falling upon them and reducing them to fragments. Still the popular mind is eased.

L. G. S.

ART NEWS FROM GERMANY.

With a view to providing employment for art designers thrown out of employment by the war, free courses for industrial designing have been opened at the Berlin Museum of Industrial Art. This step has been taken at the suggestion of the Alliance of Industrial Designers.

In the Kunstchronik, Dr. Karl Lilienfeld, gives an interesting review of the recent exhibition of old masters, the property of private Leipzig collectors, which was substituted for the more extensive display originally scheduled by the Art Association of that city for the beginning of the Winter term, and which could not be held owing to the war.

The XV and XVII century works shown were of the Dutch, Italian and German schools. A Siennese school picture was ascribed to Matteo di Giovanni and was remarkable for the skilful use of gold ground. In splendor of coloring a "Madonna," by Basaiti, illuminated the gallery and suggested Giorgione. The early German school was represented by a richly colored "Madonna" of Cranach, dating from 1516 and others. Among the old Dutch school examples, was a St. Jerome in Memling's style.

To the flourishing period of Flemish art belonged "Still Life," by Jan Fyt and "The Return from Fishing," by David Teniers. While Rembrandt was not represented, his

lese by birth) has been called to the Art School of Charlottenburg from the Bielefeld School of Industrial Art. Herr Perathoner, now 35, studied under Ruemann at the Munich Art School. He is succeeded at Bielefeld by Franz Guntermann, the Dessau sculptor.

The Kaiser-Friedrich Museum of Berlin has lately acquired some valuable bronzes, one a bust of a boy, of which only two specimens are known and ascribed to Vittorio Ghiberti. This attribution is, however, contested by Herr Bode. The new acquisitions also include a statuette of Saint Sebastian, as well as a Lascon group, the date of which is placed at 1540. Finally, there are two vases, the fanciful decoration of which indicates them as by Riccio.

The January exhibition at the Basle Art Hall was devoted to the works of the Swiss painter, Frank Buscher, who died at Solothurn, 25 years ago, this being the first occasion on which his productions have been assembled in complete form. Scenes in Spain and Morocco, Swiss interiors, and typical American landscapes were chief features of the exhibits.

While the Dusseldorf art exhibition planned for this year has been abandoned, the administration of that portion forming the "Centennial Exhibition of West German Art," hopes to arrange in the near future a display of modern German art.



"SOURCE"

Middleton Manigault

At the Daniel Gallery

school had several examples, notably "Abraham and the Angels," by Aert de Gelder, discovered about 25 years ago in the small French town of Pecq, when it was at first attributed to Rembrandt. Franz Hals was represented by the "Mulatta," and there were several works ascribed to his son, Harmen and his brother Dirk Hals. Landscapes were numerous in the display. As a result of so many fine old paintings the exhibition brought to light another exhibition of like character is projected.

An echo of the recent Leipzig "Bugra" exhibition is afforded by the catalog of the lithographic section, which has been reproduced by the Association of Lithographers, graphically illustrating the "History of Lithography," dealt with by Carl Wagner and other writers.

Fully one hundred of the graphic works by Hamburg artists, lately exhibited at Commeter's Gallery in that city for the benefit of those members of the profession now in want, were sold before Jan. 1.

Karl von Marr, the new president of the Munich Artists' Guild, is a German-American and a native of Milwaukee, in which city he was born in 1858. He went to Germany at an early age, and attended art courses in Berlin, Weimar and Munich. Since 1893 he has been a professor in the last named city, his predecessor in his recent appointment having been the late Professor Petersen.

The sculptor, Hans Perathoner (a Tyro-

ITALIAN ART NEWS.

A convention has been signed by the civic authorities of Reggio, Calabria, Italy, and by the Delegate of the Ministry of Public Instruction, to build a new Regional Museum to house the valuable collection of antique statuary, which, owing to the systematic excavations, has been discovered in the district, during the last seven years, and which hitherto has, for want of an adequate building, been sent temporarily to Syracuse.

The Annual Exhibition of the Artist's Club of Turin has again been a success this year. Landscape predominated among the paintings. The sculptures, consisting of 130 pieces, were also, as a whole, worthy of praise.

The art attraction in Turin this year will be the National Exhibition of Fine Arts to be held at the Palazzo Valentino, the new seat of the "Society for the promotion of the Fine Arts." This exhibit will also include sections for black and white as well as one for architecture.

A beautiful 13th century portico has been discovered in Bergamo, while repairs were being made to the Cloisters of St. Augustine, now used as a Military Barracks.

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AMERICAN ARTISTS PROTEST.

A special cable to the N. Y. "Tribune" from Paris says:

"All American artists here, including Dannat, Walter, Gay and Stewart, on principle heartily approve the petition addressed by the American Art Association of Paris to President Wilson, protesting against the stringency and impracticability of the new regulations of the Washington Department of State, requiring birth certificates and other formal documents, in many cases impossible to obtain, without which American artists and students in France are unable to obtain passports, now absolutely necessary for Americans for continuing their residence in France or for leaving or entering French territory.

"Most of these artists and students are native born Americans, and feel that a cruel injustice has been done them by the 'presumption of loss of right to protection as American citizens,' as stated in the new regulations, and claim that these new rules of the Department of State, depriving native born Americans of their birth-right, are contrary to the Constitution. This presumption of expatriation is the chief grievance of the members of the American Art Association, for which they hope a remedy may be obtained by the efforts of Ambassador Sharp, who promises to do what he can for them. The board of governors of the American Art Association comprises Frederick C. Friesette, Chairman; H. Wallace Methven, Walter Griffin, Howard M. Hartshorne, Burt Harwood, Edwin D. Connell, F. Morton Johnson, Herbert A. Gibbons and Max Bohm.

WAR PICTURES IN PARIS.

A special cable to The "Tribune," from Paris says: "'Visions of the War,' the first exhibition of paintings since mobilization, was opened Feb. 20 in the Georges Petit Gallery by General Gallieni, Military Governor of Paris. The show consists of sixty pictures and drawings of war episodes at the front, scenes on the marches and aviation combats. Many of these works, outlined and composed by George Scott while under the fire of the enemy, have a force suggestive of the epic sketches made by Raffet of the campaigns of Napoleon and recalling the nervous technique of Edouard Detaille.

"The work most admired by Generals Gallieni and Ricciotti Garibaldi is a picture of the heroic Zouave who, with other French soldiers captured by Germans, was placed in front of a Prussian attacking column in order to cause the French to cease firing. The painting represents this Zouave, who, at the critical moment, shouted to the French commander: 'Fire away like hell! Don't mind us!'

"After visiting the stirring exhibition, 'Visions of War,' General Ricciotti Garibaldi received a delegation of French artists, including Pierre, Carrier, Belleuse, Vibert, Diers, Laurent, Calvert and others, and delegates of a committee for the erection of a monument commemorating the glorious deaths of General Garibaldi's son, who recently fell fighting in the battle of the Argonne Forest. Duplicate monuments are to be erected, one in Paris and the other in Rome, with the object of cementing Franco-Italian patriotism.

FRENCH PROJECTS BEFORE WAR.

Among the French projects before the war, was the erection of monuments to Murat, Soult and Lobau, to be executed by the French sculptors, Victor Peters, Brasseur and Cremier, in vacant niches at the Louvre. Other plans included the presentation to Spain, of portions belonging to the armour of Philip II, which it was intended to place in the Spanish War Museum.

ARTISTS' CARDS.

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Fine Arts Society, 215 W. 57 St.—90th National Academy Exhibition, Mar. 20-Apr. 25.

Arden Gallery, 597 Fifth Ave.—Opening exhibition Mrs. Chauncey Blair's collection antiques.

Arlington Galleries, 274 Madison Ave.—Works by Helen W. Phelps, Alice Schille, Adelaide Deming and Emma L. Cooper, of antiques.

Berlin Photograph Co., 305 Madison Ave.—Works of Maurice Stern, through Mar. 27.

Cathedral Parkway Gallery, 2837 Broadway—Works by John Sharman, to Mar. 13.

The Canessa Gallery, 547 Fifth Ave.—Works of art of Italian Renaissance, Greek and Roman periods.

City Club, 55 W. 44 St.—Works by W. H. Singer, through Mar. 10.

Daniel Gallery, 2 West 47 St.—Works by Middleton Manigault, to Mar. 23.

Durand-Ruel, 12 W. 57 St.—Works by Charles Andre, to Mar. 16.

Ehrich Galleries, 707 Fifth Ave.—Exhibition of Sculpture by G. S. Cartiano Scarpitta, to Mar. 10 inclusive.

Folsom Galleries, 396 Fifth Ave.—Works by H. L. Hildebrandt, Mar. 12-26.

Gallery of Charles of London, 718 Fifth Ave.—William Penn and Family Relics Exhibition.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Jacques Seligmann Galleries, 705 Fifth Ave.—Robert Reids' "Portrait Impressions," to Mar. 10.

Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.

Kennedy & Co., 613 Fifth Ave.—Etchings by Gustave S. Hoffman and Lester G. Hornby, to Mar. 13.

Knoedler Galleries, 556 Fifth Ave.—Landscapes by W. A. Coffin, through Mar. 13.

Watercolors by Thomas Rowlands on to Mar. 15.

Kouchakji Freres, 715 Fifth Ave.—Flemish Tapestries, Rugs, Bronzes, Eastern Antiques, Potteries and Glass.

The Little Gallery, 15-17 E. 40 St.—Hand-wrought silver by Arthur J. Stone, to Mar. 13.

Macbeth Galleries, 450 Fifth Ave.—"The Dance," interpreted by American Sculptors, opens Mar. 9.

MacDowell Club, 108 West 55 St.—Group exhibition including works by Matilda Brown, Mary Helen Carlisle, Maud M. Mason, Clara Weaver Parrish, Maria Judson Stream, Emily N. Vanderpoel and Zulma Steele, to Mar. 9.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Montross Gallery, 550 Fifth Ave.—Works by Horatio Walker, to Mar. 20.

Municipal Art Gallery, Washington Irving High School—Works by H. Ledyard Towle, Harold Phelan and Charles Lenox Wright, through Mar. 31.

National Arts Club, 119 E. 19 St.—Portraits by Members to Mar. 24.

N. Y. School of Applied Design for Women, 160 Lexington Ave.—Drawings and Studies by Gilbert White for New Haven County Court House, to Mar. 14.

New York Public Library, Print Gallery, (Room 321)—Etchings by 15 Century Artists. Stuart Gallery (Room 316)—Bracquemond and Peter Moran Memorial Exhibitions.—Millet Centennial Exhibit.

Photo-Secession Gallery, 291 Fifth Ave.—Works by John Marin, through Mar. 15.

Works by Children, from Mar. 18.

Pratt Institute, Brooklyn, Art Gallery.—Works by Jones Lie, through Mar. 27.

The Print Gallery, 707 Fifth Ave.—Works of May N. Washburn and Florence W. Gotthold, through Mar. 10.

Ralston Galleries, 567 Fifth Ave.—Works by Van Dearing Perrine, through Mar. 13.

Yamanaka Galleries, 254 Fifth Ave.—Exhibition of Old Chinese Stone Sculptures of the 6 and 7 centuries, and Old Japanese Sculptures in Wood, through Mar. 8.

Reinhardt Galleries—Paintings by Karl Anderson, D. Putnam Brinley, E. Varian Cockcroft, Arthur Crisp, Edmund Greacen, George Macrum, and Edward Adam Kraemer, through Mar. 6.—Salmagundi Club, Vanity Boxes, through Mar. 6.—To be sold at Plaza Hotel, "Rose Room," evening of Mar. 6.

CALENDAR AUCTION SALES

American Art Association, American Art Galleries, Madison Sq. S.—Henry Symonds English and French clocks, Furniture, Objects of Art, etc., on exhibition to sale, afternoons, Mar. 14-20, and evenings, Mar. 17, 18 and 19.

Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Autograph Letters and Documents, including consignments by William H. Copcutt of New York and selections from the papers of Gen. Daniel Ruggles, Wednesday and Thursday afternoons, Mar. 10-11.—The Williamson Collection of the First Editions of Rudyard Kipling with original manuscripts and autograph letters, Wednesday afternoon, Mar. 17.—Part IV of the Joline collection of Autographs, afternoons of Mar. 22, 23 and 24.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—Modern Etchings, Mezzotints and Color Prints, including selections from the collection of Horace K. Devereux, now on exhibition to sale Tuesday and Wednesday evenings, Mar. 9-10.—Paintings, Art Objects, Fixtures and Artistic Furniture, the stock of Cottier & Co., now on exhibition to sale afternoon and evening of Friday, Mar. 12.—Japanese and Chinese Brocades and Japanese Color Prints, the collection of Shojiro Nomura, of Kyoto, now on exhibition to sale afternoon and evening of Mar. 16.

Merwin Galleries, 16 E. 40 St.—Books on America, and Genealogy, afternoon Mar. 5. Rare autograph letters and documents collected by James J. Smith, Esq., of Flushing, L. I. To be sold Tuesday morning and afternoon, Mar. 9, commencing at 10.30 and 2.30 o'clock. Private library of the late Hon. James S. Grinnell of Greenfield, Mass. To be sold Thursday and Friday mornings and afternoons, Mar. 11 and 12, 1915.

Horatio Walker at Montross.

An exhibition of unusual interest, in that it features all forms of the painter's art, from the sketch, through the study to the finished picture, is that of the work of Horatio Walker, now on at the Montross Galleries, 550 Fifth Ave., to Mar. 20. In this display of oils, watercolors and drawings, Mr. Walker makes a strong appeal to the lover of sane, true art. His subjects are of the soil and he draws and paints a pig with the appreciation and skill of a Morland, shows a cow and sheep that might have been painted by Mauve and sings an elegy of the "poetry of toil," that suggests Millet.

Here appears his latest picture, "The Harrow—Sunrise," an upright with the horse and man blocking big against a dawn flecked with rose and shot athwart the gray with light. There reappears also the fine oblong example, "Ploughing—The First Gleam." Delightful is a second upright, a scene in a farm lane with "Shepherd and Sheep—Morning." Other pictures are the peaceful, "A Canadian Pastoral," "Woman Milking," "A Siesta" and "Study—Autumn."

The Studies in Color include "Litter of Pigs," "A Half Sheared Sheep," "A Gray Horse," "A Winter Landscape," "Blocks of Ice," "Peasant Girl," "Man Sawing Wood," and "Barnyard Corner," while notable among the "studies and black and whites" are the pig drawings grouped in frames, "Man Digging," "Man Felling a Tree," "An Arm," a "Shrine" and "A Wayside Cross."

Jewel Boxes at Reinhardt's.

The most novel and in some ways, the most delightful exhibition of the season, now on at the Reinhardt Galleries, No. 565 Fifth Avenue, through today, is that of 49 Louis XVI jewel boxes, decorated and embellished by the same number of members of the Salmagundi Club, and which are to be sold at auction by Mr. Thomas E. Kirby, of the American Art Association, in the Rose Room of the Plaza Hotel on Monday evening next, March 8, for the benefit of the library fund of the Salmagundi Club.

The exhibition is attracting deserved attention, and the sale will doubtless draw a large and interested audience, for not only are the boxes unique of their kind, each and every one signed by the decorating artist, but they are in a way a revival of an almost lost art. The idea of the exhibition and sale originated with Charles Frederick Naegele, Chairman of the Salmagundi Club's Library Committee, and the period chosen for the design and decoration was due to the fact that the Club library has been greatly enriched by Mr. J. Sanford Saltus of the Club, with art works of that period.

As a matter of course, the decoration of the boxes greatly differs, as each artist has chosen his typical subject for his painting, and some of these subjects are not as well suited to the period as others. Perhaps the richest and most attractive boxes and those having the most appropriate subjects and treatment, are those by Eliot Clark, Paul Cornoyer, G. Cimiotti, Jr., John Ward Dunsmore, Warren B. Davis, F. Luis Mora, Leo Mielziner, G. Glen Newell, Charles F. Naegele, Ivan G. Olinsky, the late R. M. Shurtleff, W. Granville Smith, H. Ledyard Towle, Harry Townsend, Robert Vonnoh, F. Ballard Williams and Henry B. Snell, and James G. Tyler, as the last two artists have painted old Galleons sailing over rich colored seas.

Four Clever Women Artists Show.

Four clever women painters, Helen Watson Phelps, Alice Schille, Adelaide Deming, and Emma Lampert Cooper, are showing recent work in oil at the Arlington Gallery, 274 Madison Ave., through Mar. 13.

The display is exceptionally good and attractive and the varied subjects and differing technique of the artists make it a most interesting and instructive exhibition. Helen Watson Phelps has won deserved reputation for her portraiture and painting of the nude. She is always correct and strong in her drawing, and has a delicate and refined and truthful color sense. "The Purple Bowl," is worthy of Childe Hassam in color and treatment, the "Cup of Tea," is rich and luscious in color, and the large nude "Copper and Gold," is well and strongly drawn and fine in flesh tones.

Adelaide Deming, who shows 14 landscapes, excels in the choice of picturesque subjects, which she renders with truth and simplicity. Her "October Afternoon" has lovely light effect, and her "Last Gleam" fine color quality, while her winter landscape, "After the Snowstorm," is beautiful in tone, delicate color, and feeling.

Alice Schille's broad strong and well-characterized figures of women and children are too well known to need description, and she shows now also some picturesque landscapes and beach scenes, all good in color and virile in treatment. Her "Margaret," a study of a child standing full-length, is masterly in the effect secured simple line and broad brushwork.

Emma Lampert Cooper's 14 canvases, the results of her recent trip to the Far East, with Mr. Cooper, whose oils were done on the same trip, are drawing art lovers to the Macbeth Gallery, are in their way as interesting as those of her husband's. She, too, has "felt the East a'callin'," and has rendered the glowing color and marvelous architecture of the Hindoostan cities with fidelity and feeling. The best of her works are "Bazaar at Udaipur," "Burning Ghat—Benares," "Candy Bazaar—Udaipur," "Tomb at Agra," and especially the "Burmese Temple—Rangoon," with finely rendered architectural detail and rich color.

The Graces of Middleton Manigault.

Half a dozen oils by Middleton Manigault open as many windows into a fairyland he has created beyond the walls of the Daniel Gallery, 2 W. 47 St., where the visions may be had until Mar. 23. The artist is as individual as Blake, with whom he has some analogy, and suggests Baudry, who worked, to be sure, in quite a different field. Mr. Manigault embroiders with brilliant hues of paint compositions of figure and landscape, which built on a firm foundation of nature, rise to graceful and fantastically poetic heights.

The "Source," with its half a dozen beautiful female nudes, disposed about a foundation set in a luxuriant forest garden, has a remarkable effect of moonlight on wind-stirred foliage and plants as well as on a cloud-streaked, sky spangled with stars. In "Tide," there are more than a dozen nudes in a classic landscape, where sails rise on a lake and the story is otherwise suggested in another moonlit scene. The "Galaxy" and "Caprice" are two other examples and have something Persian in suggestion. "Wilderness" is about a very forlorn woman's figure and "The Prison" is a grouping of castellated and other buildings solidly built into the landscape.

Works by Albert André.

Allied to the impressionists, Pissaro and Monet and the "positivists" Manet and Renoir, is Albert André, now represented to Mar. 16 at the Durand-Ruel Galleries, 12 E. 57 St., by 33 examples, ranging in date from 1895 to 1913. There are vigor and truth in the landscapes, some of which have the firmness of structure of the Italian Corots. The still lifes are most attractive and the interiors with women reading or sewing are true and well realized.

The single portrait, that of Mlle. X is indeed charming. She is seen in three-quarter length walking in a park with a dog at her side and lifts her dress as she turns to look, with a half smile. There is also a good "Tête de Femme, profile." "Au Theatre" is a little impression of a "revue" and there are views of "Le Jardin des Tuileries" and "L'Avenue du Bois de Boulogne."

The landscapes include "Eglise du Canet," "Villiers sur Mer," "Vielles Maisons à Laudun (Gard)," "Uzes," "Vue de Laudun," and the still life, "Artichaut, vase en grès et tasse," "Fleurs dans un verre," "Fleurs et Statuette," and "Dahlia."

A cleverly handled crowd of bathers appears in "Petite Plage" and real sunshine floods, air, surf and shore in "L'Estaguer, route de la Corniche."

Portraits at the Arts Club.

A special exhibition of portraits by a number of the painter members of the Na-

tional Arts Club is on in the Club Gallery until Mar. 28.

Three works which stand out from among the interesting group of 47 are William M. Chase's presentment of Lieut. Monell leaning on his sword, F. Luis Mora's remarkably virile, attractive and Velasquez-like picture of his boy and girl, "The Pirate and the Prisoner," and George Bellows' remarkable figure of half-clad and emaciated "Paddy Flannigan," quite in the Ribera vein.

There are many other capital works, such as W. H. Funk's "Portrait of Himself," and "Mrs. Paul Reinhardt," Robert Vonnoh's familiar "Clifford Grayson, Esq.," and "Dr. Talcott Williams," Emil Carlsen's two portraits of his little son, Henry W. Parton's lovely and unconventionally posed young girl, Douglas Volk's "Marion" and "Lincoln," Robert Henri's "Mary Kate," Edward Dufner's "Lady in Pink," and "Miss L.," Ella Condie Lamb's "Miss McM—," Miss Louise Betts' "Hamlin Garland," Mrs. J. Francis Murphy's "The Green Feather" and "Georgianna" John S. Eland's drawings, "The Nut Brown Maid," and "Marie," Clara T. McChesney's old but good "Francis Wilson" and "Dr. Collyer," Walter L. Clarke's "Miss Margaret Kemp," and Cecilia Beaux's "Cynthia."

Homer Boss has a poster like "Portrait of a Dancer" and a "Portrait of a Man."

Among others represented are E. Irving Couse, H. S. Hubbell, W. R. Derrick, Karl Anderson, E. I. Ipsen, E. B. Torrey, L. Mark, O. W. Beck, Harriet S. Phillips and Henry Mosler.

Sculptures by Scarpitta.

It is rare that an exhibition of sculpture of as many as forty works, produces so little impression of monotony, as that of G. S. Cartaino Scarpitta, now on to Mar. 10 inclusive, at the Ehrich Galleries, 707 Fifth Ave. Here there are marbles, bronzes and plasters, portraits, statuettes, groups and reliefs, handled with both grace and strength and dowered with charm where it lies in the subject, and notable for the impression of likeness even where the person is unknown to the visitor. A strong work is the alto relief panel "The Souls Reincarnation," with several male and female figures and a suggestion of the Deity veiled. This is for a memorial to the late Theodore E. Tack of whom there is also a bust.

"L'Amor di Madre" is a striking marble double bust of Mrs. H. and Son. The little group of "Lady Godiva" is notable for the unusual suggestion of the horse being ashamed as well as its rider. "La Bonde" is a small nude of fine quality and there are other small works having the "Crucifixion," "The Entombment," "Sympathy," "The Wind" and the "Angel of the Dawn," as subjects.

There are good bust portraits of Schuchardt, Mrs. Robert P. Huntington and Miss Frances Baker and the relief of three children "Misses Foster, Daphne and Master Kaspar Hodgson," the two last in marble.

Really remarkable is the bust of Luis Mora just turning to speak. Other notable busts are those of the late J. P. Morgan, the Hon. W. R. Wilcox, Dr. Henry M. MacCracken, the late Gen. J. G. Wilson Prof. F. T. Baker, Mr. S. O. Buckner, Dr. Arnold Genthe, "Portrait of My Father" and Tolstoi.

Van Dearing Perrine at Ralston's.

Van Dearing Perrine, who last season came out of the shadow into the sunlight, and at Ralston's Gallery, 567 Fifth Ave., showed, in place of his former weird gloomy, yet impressive scenes along the Hudson Palisades in winter and storm, essays in broken color and filled with sunlight—again this year, and at the same gallery, repeats his new color schemes, with here and there one of his inky-toned landscapes of former years.

His landscapes, with figures, in broken color, are joyous and vibrant, one feels in them the sense of "summer and the sun," and in his children's figures the "joy of life." He has not yet "found himself" in his new departure, and in his "Swing" series, which have grace of line and softness of color, he is still evidently experimenting, but all his work, and especially his charming smoother Peacock Point landscapes, prove him an artist to be watched and reckoned with.

Silverware at Little Gallery.

Silverware that shows the hand of a master craftsman is now on exhibition at the Little Gallery, the work of Arthur J. Stone, of Gardner, Massachusetts.

No regularity and hardness of the die-cut silver is here, but the personality of the worker is seen in every piece, each one of which is refined and lovely to look at and to touch. It will be a source of pleasure and satisfaction to visit this collection, as nothing so representative of Mr. Stone's work has before been shown in New York, and it is unrivalled in execution.

American Etchers at Kennedy's.

Two American etchers, Gustave Adolphe Hofmann, and Lester G. Hornby, are holding an exhibition of their work at the Kennedy Gallery, No. 613 Fifth Ave., through Mar. 13. The methods of the two men differ very widely, which makes the study of the double exhibit all the more interesting. Mr. Hofmann, who is now about 35, has evidently made a close study of the early English mezzotint men, and has also experimented in monotypes. He gets most charming results from a very individual and original use of the needle and the roller, and as he is gifted with unusual poetic sense and feeling, his impressions are most attractive. Especially good in the sense of color and poetry are his "Evening Star," and "Rockville Hills."

Mr. Hornby, who is only about 30 years old has good choice in picturesque subjects and much grace of line and sense of composition. He delights in the depiction of French harbors, French village streets, and fishing boats. Especially good are his "Sardine Fleet—Douarnenez," "Chateau Thierry," "Old St. Orphenliat Quarter—Paris" and "The Basin—Boulogne."

In the same gallery there are a number of colored etchings by T. F. Simon, cleverly executed, charming in color and delightful in subject composition.

Painter of the Starry Night.

A steady seeker after artistic truth, in unusual paths, is William Anderson Coffin, who presents at the Knoedler Galleries, 556 Fifth Ave., eight landscapes of much distinction. The masterly canvas, "Orion and Sirius," an early December night scene, the buildings of the artist's Pennsylvania farm, with the constellation and the Dog Star arisen in the East and light from the moon in its first quarter in the Southwest. "The Evening Star," appears over a sunset colored stream.

Other works are "Autumn Afternoon," "The Rock Ribbed Hill," "Sunset," "Early Evening," "A Valley in Pennsylvania," and "September Evening."

Robert Reid's Portraits.

At the Jacques Seligmann Galleries, 5th Ave. and 55 St., Robert Reid displays, through Mar. 10, an attractive series of "Portrait Impressions," done on a canvas, that looks as rough as bagging and does duty bare as background. The sitters or "standers" as they often seem to be, for they are only shown in bust, are a number of well-known men and women, characterized with faithfulness and skill. Among the women subjects are Mrs. James K. Hackett, Mrs. Gale Kane, Mrs. F. J. Sprague, Mrs. William Singer, Miss Cornelia B. Sage, Miss Ethel Barrymore, Miss Gene Allen, and Miss A. M. Cook. Particularly of note among the male portraits are those of Col. W. C. Church, Mr. Everts Tracy, Mr. E. G. Kennedy, Mr. George Fawcett and Mr. Macklyn Arbuckle. The above form, with their fellow subjects, a good looking, good humored company, whom Mr. Reid has made it a pleasure, as well as an honor, to meet.

Two Woman Painters' Work.

In the Print Gallery at 707 Fifth Ave., May N. Washburn and Florence W. Gotthold, are showing, through Mar. 10, a number of figures and some still lifes. They use good color, have considerable technical skill and present porcelain like surfaces. In "The Daguerreotype," a subject both have painted, Miss Washburn shows herself much the better draughtswoman. Worthy of special mention among her other examples are "In the Garden," "Girl in Blue," "Red Jacket," "The Ballet Girl" and "Celia." Miss Gotthold has among other works, the attractive "The Sisters," "The Opal Chair," "The Coral Beads" and "The Little Hat." Her flower pieces are excellent in color.

Mr. Untermeyer's Pictures.

The monthly exhibition at the Lotos Club consisted of a selection of 34 works, from the collection of a member, Mr. Samuel Untermeyer. There were three notable portraits, those of Mrs. and Miss Untermeyer, brilliant examples of J. J. Shannon's art, and Othmar Bega's faithful presentation of the collector. Other notable portraits were those of "Surgeon Brocklebank," by Lawrence, "Mrs. Brudenell," by Reynolds, a lady of Charles II's day by Van Dyck, the "Duchesse de Chartres," by Carle Van Loo and of a man by Nicolas Maes. An imposing composition, "Feast of the Gods," was credited to Rubens.

There were two Fortunys of capital importance, "Arabian War Scene" and "A Farm House" and a fine Fromentin, "The Falconer." The examples of Daubigny, Inness, Martin, Wyant, and Minor, were remarkably fine and there were works by Cazin, Corot, Delacroix, Dupré, Homer, Israels, Knaus, Mauve, Millet, Munkacsy, Troyon and Ziem.

White's Municipal Murals.

In a spacious gallery at the New York School of Design, 160 Lexington Ave., Gilbert White showed to Mar. 4, a large number of drawings in black and red crayons, and oil studies, for his mural decorations executed for the New Haven County Court House. With these were shown photographs of the two rectangular works and two lunettes which form the series, one showing the artist as well as his work. The drawings as well as paintings were handled with skill and boldness and the compositions are good, but there is some lack of distinction in the work which showed however, most serious and generally successful effort. A number of nudes studied for partly draped figures were in the series.

C. L. Wolfe Club's Annual Show.

The annual exhibition of the Catherine Lorillard Wolfe Art Club is on at Grace House, 802 Broadway, through Mar. 31. The work of several strong women painters commands attention and the whole display marks an advance in women's painting. E. Varian Cockcroft, whose portrait of a lady took the portrait prize, displays skill in arrangement and good characterization. Anne Goldthwaite's two portrait heads are simple, direct and strong. Her portrait of Miss Polk was given honorable mention. Ellen Ravenscroft, whose "Ice Storm," took the landscape prize, is clever in recording the character of her subjects and has good color and composition, as well. The prize for black and white work went to Mary E. Tuthill for a group of interesting Italian Pencil Sketches. Margaret Huntington has two virile works and "Miss Stevens," by Clara Norton is well rendered. Ethel Louise Paddock received an Hon. Mention for a group of clever pastel sketches.

Other good works are by Martha W. Baxter, Marion M. Kerr, Hilda Belcher, Caroline Geiger, Mary Duke, and Florence Mix, and Sarah K. Hunter, who has two strong impressionistic portraits and a fine marine.

Exhibition Notes.

William H. Singer is exhibiting, through Mar. 10, at the City Club, 55 W. 44 St., a number of the canvases, scenes in Norway and garden which won much praise when shown recently at the Folsom Galleries.

Forty-five oils by Jonas Lie are on view, in the Art Gallery of the Pratt Institute, Brooklyn, through Mar. 27. They include the Panama Canal series as well as a number of others, among the latter being New York water-side views and Parisian subjects.

An exhibition of XVIII century watercolors by Thomas Rowlandson, is on to Mar. 15 at the galleries of M. Knoedler & Co., 556 Fifth Ave.

John Lewisohn is showing at the Municipal Art Gallery, in the Washington Irving High School a number of colored photographs produced by a new patented process.

The regular yearly exhibition of watercolors, pastels and drawings of the Macdowell Club, 108 W. 55 St., will be held from Apr. 22 to May 3.

MATTHEW JOUETT'S WORK.

"Thanks to the persistent efforts of Mrs. M. H. Martin, of Midway, Kentucky, the work of Matthew Jouett, the great portrait painter of that state, will be adequately represented at the Panama exhibition in San Francisco.

"A portrait of him was reproduced in the last issue of Art Notes and reference there made to the fact that in only two Eastern public collections can his work be seen—the Metropolitan Museum and the Penn. Academy. The list of Jouett's portraits of men prominent in colonial days is a long one.

"In 'The Old Masters of the Blue Grass,' published in Louisville in 1902, we find the fullest account of Jouett and his work. The writer, however, being also a native of the Blue Grass State, was evidently too much prejudiced in favor of his neighbor to weigh his statements judiciously.

"In two articles by Mr. Charles Henry Hart, which appeared in Harpers Magazine a few years ago, we have really valuable contributions on the Jouett subject. Mr. Hart was so much interested in a few portraits which he had seen that he was tempted to go to Kentucky to the many homes where others were owned, to get thoroughly acquainted with them. He, too, was enthusiastic but his enthusiasm was tempered by his judgment."—Macheth's Art Notes.

TORONTO.

An exhibition which is arousing a good deal of interest, is open in the Art Gallery at the Grange, the former residence of the late Goldwin Smith, now the home of the Art Museum of Toronto. It is a loan collection of the works of the late Daniel Fowler, R. C. A., one of the best known of the earlier Canadian artists. Mr. Fowler, although not a Canadian by birth, having been born in England, spent the greater portion of his life in Canada. He was a pupil of J. C. Harding's, yet showed a strong individuality, and great versatility of subject and of style. He is possibly best known for his pictures of game and flowers, and has the distinction of having executed many delightful studies, quite impressionistic in style, when at the advanced age of eighty years. The pictures were selected from the galleries of over eighty of the best known local collectors, among them the Messrs. Thos. Bilton, G. W. Blaikie, C. E. Burden, G. H. Elliot, M. C. Ellis, R. Y. Ellis, W. A. Ellis, H. J. Fairhead, H. H. Fudger, Jas. George, T. A. Gibson, L. Goldman, C. S. Gzowski, D. Henderson, C. W. Irwin, Langton, Robt. McCausland, E. T. Malone, T. G. Mason, John Massey, E. Whaley, Col. Miller, Dr. Mezitt, Sir Edmund Osler, Mrs. H. A. Reesor, Prof. Van der Smitten, and Mmes. T. A. Gale, H. G. Mora and A. Thomas.

The 43rd annual Salon of the Ontario Society of Artists will open in the galleries of the Toronto Art Museum in the Reference Library on College St., Mar. 13. The exhibition will include original paintings, sculptures, miniatures, etchings, drawings, and designs.

A former local artist is welcomed back to town in the person of J. Colin Forbes, just returned from a summer and autumn spent at Camden, Me. Mr. Forbes, though a painter of charming landscape as well, is essentially a portrait painter, and is just now busy on a study of Miss Elsie Kieth, and one of Mr. Albert Austen. The artist's brother, better known in England than here, is a rising young portrait painter in London, but his career has been interrupted for a time, as he enlisted with the Royal London Fusiliers and is with them in France. This young artist was the winner of the William Chase scholarship, and also an important Scotch scholarship, and has already had his portraits "on the line" at the Royal Academy.

An exhibition of "little pictures" is on at the Heliconian Club. I. B. R.

CLEVELAND.

An exhibition of etchings by Frank Benson is on at the Gage Gallery. Benson, whose "Sunshine and Shadow" and "Girl Playing Solitaire" are typical of the work in oils which has brought him wide-renown, has only recently taken up etching and these first impressions of some eighteen plates are rousing great interest here, as elsewhere. His drypoint plates show both extreme delicacy and strength in draughtsmanship. Already he uses both drypoint and acid processes with the skill of a long practiced hand, many of the impressions resembling no less a master than Zorn in their vigor and sureness of technique. "Geese against the Sky" has a strongly Japanese effect. "Sunrise on the Marshes" is another fine piece of work. "Black Ducks," "The Clam Digger," and other scenes in the marshes "longshore" are most vividly portrayed and full of outdoor atmosphere.

"I am doing my own printing for the professionals do not seem to get the effect I want," he writes to Mr. George E. Gage in a letter sent with the etching. Wash drawings of similar scenes are promised this gallery a little later.

Arthur G. Mills, a young local painter who has studied in New York and Munich, has opened a studio here and is showing his own work, and paintings loaned by other Cleveland artists.

Mrs. Samantha L. Hunter, who was here for some time before her last trip abroad, has been painting in Rome but word comes that at the time of the recent earthquake she closed her portrait studio, devoted her time to relief work among the sufferers and has been one of the most active in caring for the desolate in and out of Rome.

Jessie C. Glasier.

JACKSON (MICH.).

One of the best displays of paintings ever made here, was recently shown at the Jackson public library under the auspices of the Jackson Art Association. It was composed of eighty-nine watercolors, by members of the American Watercolor Society.

TOLEDO.

Nineteen old masters are displayed at the Mohr Art Galleries by Mr. Paul Ainsworth, of the Ehrich Galleries, New York.

The collection includes 12 portraits and two landscapes, by artists of the XV-XVII centuries. Works of Dutch and Italian painters predominate.

BELGIAN ART SAFE?

According to the Overseas News Agency at a recent meeting of the Budget Committee of the Prussian Diet, the Minister of Public Instruction stated that upon the request of the Governor General of Belgium, a committee was sent to that country for an investigation of the present condition of the art treasures. The committee reported that the destruction was insignificant. All the damage can be repaired and the Belgian museums opened to the public as in times of peace. A similar investigation for the occupied parts of Northern France is planned.

An exhibition of art works provided by Belgians who remained at home has been held in the Salon des Beaux Arts in Brussels. Pictures bearing the names of the best Belgian artists were displayed. The first pictures sold was bought by a German.

ART TRADE DURING WAR.

"It is an encouraging indication of the strength of German economic life," says Der Cicerone, "that the Lepke auction house of Berlin undertook an auction sale in war times. The collections of Karl Frenzel and of the architect, Paul Henschel, were offered; the result justifies the attempt.

"Prices were in some instances really high, the attendance large, and several dealers from neutral foreign countries, were in attendance.

"Attention is called by Der Cicerone to the marked contrast between the conditions in Germany and those which led to the sale in New York last January of the collection of old masters of Mr. F. R. G. Hood of London.

William Pitt Statue.

Derwent Woods is the sculptor of the statue of William Pitt, which American women in England intend to present to the United States in commemoration of the hundred years of peace between Great Britain and this country. The statue stands six feet, six inches in height, the figure clothed in a Georgian costume, with the flowing parliamentary robe. Lady Paget, daughter of the late Paron Stevens, originated the idea and chose William Pitt. The Duchess of Marlborough, the Duchess of Roxburghe, Mrs. Mackey, Miss Mary Hoadley Dodge, are the leaders in the movement, and the statue will be placed either in the capitol or in the Congressional Library. It is being carved in carrara marble and Mr. Woods hopes to have it ready for delivery by October, next.

Washington Plate for Wilson.

Miss Mary Custis Lee, daughter of Gen. Robert E. Lee, has presented to Miss Margaret Wilson for the White House a collection of presidential chinaware, a plate of the George Washington Cincinnati dinner set. This set was presented to Gen. and Mrs. Washington by American officers of the Society of the Cincinnati, which had Washington as its first President. The plate is of Cantonese ware with deep blue bottled border and gold lines, and bears in the center the figure of Fame with a trumpet to her lips and holding aloft the insignia of the Society of the Cincinnati.

The relic has been placed in a cabinet in the lower corridor of the executive mansion, with the collection of presidential ware.

ABBEY GRILLE RESTORED.

The National Art Collections Fund has restored to Westminster Abbey a wrought iron Grille, removed from its site about 1820. This specimen of sixteenth century craftsmanship formerly enclosed the tomb of Lady Margaret Beaufort, mother of Henry VII, and afterwards Countess of Richmond, in the east end of the south aisle of Henry VII's Chapel.

Its removal is explained by the fact of the extensive alterations and repairs carried out by the architect Wyatt, and completed in 1822.

The Grille having come into the possession of Messrs. Harding, of Lord Chesterfield fame, was purchased from them by the National Art Collections Fund.

The fine portrait of a man by Frans Hals, lent to the Fogg Art Museum, represent a "Young Cavalier," who stands, very much at his ease, looking at the spectator. His left hand, with one glove, rests on his hip; his right hand, holding the other glove, is stretched forward. He has a broad-brimmed black hat over his dark hair, and is dressed in a black coat slashed with blue. A cloak is thrown over his right shoulder, and he wears a wide falling collar. The picture is dated 1630, which was Frans Hals's best period. It has the air of largeness and force for which Hals was so famous.

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Dr. Valentiner in War.

Dr. Wilhelm R. Valentiner of the Metropolitan Museum, recently wrote from the front where he is with the German army, to a friend in Berlin, as follows:

"Best thanks for your New Year's wishes, which I heartily return. Over Christmas and the New Year we were on the firing line. For the last four weeks we have been in the vicinity of Muhlhäusen, near the entrance to the Valley of the Vosges, where we have helped to repulse the attacks of the French. Today is the fifteenth day of fighting. Every day they bombard us from the hills, and the shells fly over our heads and sometimes hit the houses. Yesterday our house was hit. The shell broke a hole in the wall of the room above us, but didn't come through the ceiling. Shells often drop, too, in the garden before my windows, where I am working with two comrades at five telephones to transfer the orders for firing which come from the staff. Today it seems to be improving, because we have forced the French batteries to withdraw further back. During recent days we have had a few casualties among the gunners of our batteries, which are located outside the village. The inhabitants had to leave their homes two days ago. I am all right, and the rumors that I was wounded are untrue. But I have had to do so much by day and by night that I don't find much time to write. Therefore, I would be very thankful if you would give to my American friends my heartiest regards and let them know how much I regret to be unable to write. I have received so many friendly letters and am deeply moved to see that my friends over there are worried about me. Often I long for my museum and wish I could enjoy art again."

Conn. Academy Sales.

The sales recorded at the Conn. Academy Exhibition at the Wadsworth Atheneum, Hartford, during the first week, were Samuel Simpson's "New England Homestead," and George Thompson's "Summer, Port Jefferson Harbor."

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Works received	Mar. 23
Opens	April 1
Closes	April 18

J. Francis Murphy has entirely recovered from his recent indisposition and at his Chelsea studio is hard at work endeavoring to "make up for four weeks lost time" on his commissions.

The Vincent Tack exhibition at the Worch Galleries, 457 Fifth Ave., is continued through today. This group of paintings have earned well-deserved praise from critics and artists. Individuality of conception, beauty of color, clever technique and spirituality of expression, mark the work and exemplify the artist's ideals.

At her studio in the Gainsborough, Elizabeth Watrous is painting an interesting war picture, "Self Defense." It evidences the artist's imagination and is painted with her usual seriousness of purpose and independence of expression.

Warren Davis' charming exhibition of small pictures at the Folsom Galleries will be extended on through Mar. 11. His graceful and refined nude, brought the highest figure, \$232, of the recent Salamagundi Club's auction, and was purchased by the American collector, Mr. Timothy Crowley.

Norwood Mac Gilvary's "Indoors," shown at the Winter Academy, was recently sold through the Macbeth Galleries. His "Star Dust," shown at the last Corcoran exhibition, was purchased by that Gallery for its permanent collection. This artist's exhibition, held jointly with that of Frank Mathewson, at the Providence Museum, met with success in point of attendance and sales.

Eliot Clark's delightful landscape "Rolling Country," shown at the recent Corcoran exhibition, was purchased by President Wilson, who has expressed his delight with the work in a personal letter to the artist.

At his studio, 318 West 57 St., William J. Whittemore has recently completed an interesting miniature portrait of Michael, the little son of Mr. Allen T. Norton, and a well composed colorful presentment of a N. Y. society girl. His exhibition, just closed at the Vose Galleries in Boston, met with much appreciation in that city. Two oils, his latest work now shown at his studio, "Windy Day" and "The Wanderer," have fine color quality.

Edward Dufner's "Springtime, Taormina," shown at the recent National Arts Club Members Exhibition, and reproduced in the ART NEWS of Feb. 6, has been sold to a prominent New York collector. The artist is now completing a large watercolor for a St. Louis collector, "The Sheltered Island." The subject depicts the light of late afternoon on a luminous lake and fertile landscape. There is a well-drawn nude in the composition. Mrs. Dufner, who has been seriously ill for some weeks with pneumonia, her friends will be glad to know, is convalescent.

An important landscape by Chauncey F. Ryder, in the last Spring Academy has been purchased by Mr. George Barr McCutcheon, the novelist. At his studio, 25 West 59 St., the artist has a number of strong, individual landscapes, the result of last summer's work, and which in color, design and execution, surpass any of his former good work.

The collection of oils by Birge and Alexander Harrison, shown throughout the country last season, are now on exhibition at the Hackley Art Galleries, Muskegon, Mich.

Lawson Exhibition's Success.

The Ernest Lawson exhibition that closed at the Daniel Gallery, 2 W. 47 last Tuesday was most successful. Out of 17 works, 10 were sold, one "Winter," to the Metropolitan Museum.

A charming nocturne, "Winnisook Lake," by John Parker, has recently been purchased by Mrs. J. W. Hinkley for her home at Po'keepsie, N. Y. It is a work permeated with feeling and is lovely in color and design. The purchaser is to be congratulated on her choice. At his studio, 1931 Broadway, there is an interesting landscape, recently completed, "Sunrise in the Land of Don Quixote," a low-toned tender work, sincerely painted.

At his studio, 119 W. 42d St., Wilhelm Funk is painting the portrait of Miss S. Schenck, a musician. The subject is represented seated at her piano; the work is characterized by the artist's usual happy arrangement, beauty of color and strength. Another recent successful work is the portrait of the late Mr. Ralph Thomas.

S. Hudson Chapman, of Philadelphia, gave a lecture entitled "Magna Graecia, the Greek Cities of Southern Italy," on Thursday, in the Hall of the American Numismatic Society. Mr. Chapman is well known as a collector and an authority on the Medallic Art of Greece and Rome.

Mr. Chas. H. Caffin addressed the members and guests of the Gamut Club, 69 West 46 St., Wednesday evening last, on "Art for Life's Sake."

The address was followed by a private view of paintings by Bolton Brown. The exhibition will be open to the public until March 17.

Miss Cornelia B. Sage, director of the Albright Gallery, has been in New York for some time selecting pictures for the Albright Gallery's annual exhibition of American painters.

Mr. W. Roberts of London arrived on the Baltic, Feb. 27 last, and is now in Philadelphia on a short visit.

WASHINGTON.

The week has been an interesting one in art circles here. The 19th annual exhibition of the Washington Watercolor Club in the Corcoran Gallery, Hemicycle, which includes a group of miniatures among which the contributions by Margaret Foote Hawley of Boston, Brenetta H. Crawford of Nutley, N. J., Eva Springer, and Mrs. Bush Brown, are the most notable and the continued exhibition of oils by Winfield Scott Cline which closes today, have attracted throngs of visitors.

Mrs. Jennie Gallup Mottet of New York is showing, at the Moore Galleries, 12 or more portraits and figure works. Mrs. Mottet is a pupil of the Art Students League, W. M. Chase, Henry S. Hubbell, Richard Miller and Ambrose Webster. Her work is strong and her portraits exceptionally good. Those shown here were noticed at length in the ART NEWS, when exhibited at the Knoedler Galleries, N. Y., last season.

Ben Foster has a display of his oils, numbering some 24, in the W. A. Clark loan room in the Corcoran Gallery. Mrs. Foster's work is too well known to need description and the present showing is a representative one.

The National Society of American Portrait Painters will open today in the National Gallery, Smithsonian Institution, its exhibition of portraits, transferred from the Jacques Seligmann Galleries, N. Y.

CANESSA AT EXPOSITION.

The well-known firm of antiquarians, C. & E. Canessa, of Paris, Naples and New York, has obtained from the Italian Government the concession to have an exhibit at the Pan-Pacific Exposition, and has sent over their most important Italian collections, which will be displayed in an Italian Renaissance section of the "Casa Italiana," (Italian Pavilion.)

This interesting exhibit will consist chiefly of excavation marbles, bronzes, glasswares, furniture, jewelry and an unique collection of XIV century Italian Majolicas with Italian portraits of the epoch.

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The Anderson Galleries

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BRONZES—WORKS OF ART.

The Gorham Company was sustained Wednesday by the Board of General Appraisers in a claim that bronzes of various kinds are works of art within the meaning of the Tariff act of 1913, and dutiable at 15 per cent. ad valorem. Free entry was claimed as bronze sculptures, but Judge Waite holds the articles do not fall under the free list. Collector Malone's action in returning the goods at 20 per cent. ad valorem as manufacturers of metal was reversed. A somewhat similar claim by the Pierson-Schade Forwarding Company, St. Louis, under the act of 1900 was overruled. The Halle Brothers Company, Cincinnati, imported copies of mantels in the Doge's Palace, Venice. They were taxed 45 per cent. ad valorem under the present law as marble manufacturers. The board decided that the mantels are works of art dutiable at 15 per cent.

Alexander Harrison, who has been holding successful exhibitions with his brother Birge during this and the past season throughout the country has returned to New York.

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THE SYMONS COLLECTION.

There will be placed on view at the American Art Galleries on Wednesday next, Mar. 10, prior to sale there on the afternoons of Mar. 14-20 inclusive and the evenings of Mar. 17-19 inclusive, the Henry Symons collection of English and French clocks and other art objects and antiquities. This will be the fourth large collection to be offered at auction and sent here on account of the war, the others being the Hood, d'Avary and Pares collections, the last sold at the Anderson Galleries.

The Symons collection is especially rich in porcelains, English and Chinese, in French and Italian antique bronzes, in wood carvings and tapestries, and in glass, there being 200 numbers of the last from the collection of the late Dukes of Buccleugh and Queensberry.

There are a number of examples of Wedgwood, including a portland vase and "war flour" ware. There are also old Bow and Chelsea, old Bristol and Chinese, Lowestoft, Leeds, old Derby and Worcester specimens and clocks with figures by Falconet. The bronzes, many of them ancient, include Rodin's portrait bust of Henley. Houdon is represented by two nude children. Much of the furniture comes from the houses of the Duke of Buccleugh, Marchioness of Conyngham, Duchess of Newcastle, Earl of Northesk and the late Lady Anna Chandos-Pole.

Consigned Paintings Sold.

The collection of some 80 modern oils, sold at auction last evening by Mr. Thomas E. Kirby, in the Plaza ballroom, too late to be recorded in this week's issue of the ART NEWS, and which was composed of work consigned by many and various owners, dealers and collectors, contained some unusually interesting canvases. The feature of the collection was a group of 12 examples of Gerome, consigned by Mr. Willard M. Tompkins, who, like Mr. Thos. Burchell, seems to have been especially interested in the work of this modern French master, deceased only 10 years ago, who was so popular among collectors a quarter of a century ago, but whose fame, like that of his contemporaries, Meissonier and Rosa Bonheur, has been decidedly on the wane of late years. As Mr. Cortissov well says in the "Tribune," "Gerome was an illustrious painter, and one of the long line of painters who have built up a nation's repute, and have received, in every sense of the official phrase, a nation's gratitude. He was the artistic workman in excelsis, the very type and model of scholastic discipline in art. Innumerable Americans profited by his instructions, and there never was a sounder teacher."

These Geromes give a good idea of the somewhat narrow range of the artist's talent, and they are all, of course, Oriental in subject. Mr. Tompkins also contributed to this sale a very unusual example of the Belgian painter, Baron Leys, "Erasmus Dictating to his Secretary."

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Other pictures, whose sale excited much interest last night were a charming Boldini, a head by Dagnan Bouveret, and good examples of Alma-Tadema, Raffaelli, Monticelli and Harpignies. Among the American pictures were examples of R. A. Blake-lock, Childe Hassan, Geo. H. Bogert, F. Ballard Williams and others.

Arthur I. Hoe Sale.

The sale of the collection of Oriental art, fine Gobeleging, and Flemish tapestries, Persian and Chinese rugs, and a few pictures, formed by Mr. Arthur I. Hoe and which began at the American Art Galleries yesterday afternoon and was concluded there this afternoon, too late for the results to be recorded in this week's issue, attracted, like the painting sale of last night, much interest and a large audience. Many of the objects came from the collections of the late Robert Hoe, father of Mr. Arthur Hoe. The pictures, like those of the Robert Hoe collection, were not of as good quality as the art objects. They included a good example of the Italian genre and still-life painters, Grison and Beauregard, a landscape, attributed to Berchem, and Van de Velde, from the collection of Col. Sudlow Harrison of England, whose prints and pictures had such an unfortunate sale last season; an attributed Boucher, from the collection of the King of Bavaria; a landscape given to Ruysdael from the Robert Hoe collection; an Italian figure work, attributed to Guercino a charming example of Caspar Netscher, "The Musician," and a panel "Adoration of the Magi," of the XVI century Flemish school.

SECOND WILLIAMS SALE \$20,148.50.

At the opening of the second Ichabod T. Williams sale at the American Art Galleries, on the afternoon of Feb. 26, a pair of Italian majolica vases brought the chief price, \$400, from Mr. W. Hall.

A Greco-Roman terra-cotta vase went to Mr. J. H. Fry for \$320. Mr. Fry also paid \$100 for an Etruscan terra-cotta vase. An old Delft garniture of three pieces, sold for \$220 to Miss R. H. Lorenz, agent, who also paid \$130 for a Delft garniture of five pieces.

At the evening session Mr. W. Hall paid \$310 for W. T. Richard's "Rocky Bluff." Mr. Hall also bought F. H. Smith's "Outlet of Lonesome Lake," for \$105, and "Out of the Cool Woods," by the same artist, for \$100. Mr. Alexander Morten gave \$220 for A. P. Ryder's "Lovers." Mr. F. R. Welsh paid \$130 for Johannes Bosboom's "Street Scene." Mr. MacDermott bought J. G. Brown's "Now We Are Off," for \$130. A drawing by Matthew Maris, went to Otto Bernet, agent, for \$165.

The total for the afternoon was \$4,823.50 and for the evening, \$3,078.50, making a total for the day of \$13,736.50.

At the final session on Feb. 27, the chief price was \$760, which was paid by W. H. Hall for a bedroom suite of comino wood. He also paid \$115 for a tinted plaster cast of the "Trumpeters" of Luca della Robbia; and \$130 for one of the "Drummers." A cabinet of comino wood, sold to Mr. W. Thomas for \$180, and Mr. Drew gave \$110 for a Daghestan prayer rug.

The Metropolitan Museum bought for \$235, a marble statuette by Olin S. Warner called "Night," and Starbuck & Hunt paid \$210 for a large Mahal rug. Miss R. H. Lorenz, agent, gave \$200 for an oak cabinet of Renaissance design; \$340 for a Koulah prayer rug; \$220 for an Iran rug, and \$340 for an India carpet.

The total of the afternoon was \$6,412, making a grand total for the collection of \$20,148.50.

To Sell Kiplingiana.

The Anderson Auction Company will sell March 17 the Rudyard Kipling collection made by G. M. Williamson of Sparkill, N. Y. Mr. Williamson gathered all the rare first editions with which collectors generally are familiar.

Ricci Laces Sold.

At the sale of the Ricci collection of fine old laces at the Anderson Galleries, Feb. 25, Mr. L. F. Sickels paid the highest price of the session, \$1,100, for a Rosaline Point de Venise piece. Mr. M. Henderson paid \$1,000 for a XVI century flounce of rose point relief, Mr. R. T. Vincent \$160, for a wedding shawl of Brussels point and applique, and Mr. M. Overton \$250, for a Rosaline point border, while a needle made Rosaline point border went to Mr. N. G. Grant for \$210. The total of the session was \$7,468.

At the second session, Feb. 26, Mr. Turnbull, agent, bought a Rosaline point border for \$500, two Point de Venise lapels for \$200, a Rosaline point piece for \$250, a modelle de Venise flounce for \$250, a Spanish rose point border for the same amount, and a XVII century Rosaline point border for \$200. The total of the session was \$5,920.

Mr. B. Bailey paid \$825 at the third session, Feb. 27, for a Brussels lace wedding veil, \$425 for a Flandres point scarf, \$235 for a point d'Argentan scarf and two shoulder pieces, and \$165 for a Rosaline point de Venise piece. Mr. L. F. Sickles gave \$225 for a Roman lace altar frontal on net, and Mr. W. Edmonds, \$210 for a Venetian Gothic lace border.

The total of the session was \$5,932 and of the entire sale \$19,320, for 546 numbers.

SECKEL SALE.

At the final session of the Rudolf Seckel sale at the American Art Galleries, Feb. 25, "Rembrandt with a Cap and Aigrette," third state before the modern retouch from the Count Moritz von Fries and P. von Baldinger collection, went to Otto Bernet, agent, for \$82.50, and "Christ Preaching," called the "Little La Tombe," to the same buyer for \$125; for "Abraham Entertaining the Angels," Mr. J. F. Drake paid \$85; "Jan Lutma, Celebrated Goldsmith," went to Mr. W. J. Strauss for \$67.50, and Mr. M. L. Friedman gave \$90 for "Rembrandt's Mother in Widow's Dress and Black Gloves," "Dagmar," by Anders Zorn, sold to Mr. I. H. Levy for \$85. The results for the evening were \$2,950, and for the sale \$9,972.

Shepherd and Devereux Sales.

The furniture and objects of art owned by Mrs. Ethel Dana Shepherd and others, and which included some good chairs and some Wedgwood and Delft pieces, were sold at the Anderson Art Galleries, the first portion, yesterday afternoon. The second portion will come up for sale this afternoon. Some 300 modern prints, the collection of Mr. H. K. Devereux and others, including some of the clever color plates by S. Arlent Edwards, will be sold in the Anderson Galleries on Tuesday and Wednesday evenings next, March 9-10.

KENT-SHMAVON SALE.

The sale of the Kent-Shmavon collections opened Monday afternoon at the galleries, 668 Fifth Ave with Mr. James P. Silo as auctioneer. The total of the first session was \$5,353, and the highest price, \$590, was paid by an anonymous buyer for a Kerman weave Persian carpet. Miss Lillian Russell (Mrs. Moore) bought old eastern rugs and Miss Jean Webster potteries of Persia and embroideries from the Caucasus.

On Tuesday, there were sessions afternoon and evening, the former resulting in

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\$8,041 and the latter in \$6,768. Among the sales were a Persian miniature of the Bokhara school, to Mr. J. Jujidian for \$860. Mrs. Frederick E. Kip gave \$610 for a Persian carpet in Hamadan weave and another collector \$525 for a Royal Ispahan and \$485 for a Kerman carpet. A volume of Persian poems sold to Mr. J. Rogers Hunter at \$460 and Mr. William H. Hall gave \$235 for a Persian illuminated Koran. The Brooklyn Institute bought two ancient Tibetan religious flags.

At the fourth session Wednesday afternoon, the proceeds were \$18,657, making a total thus far of \$30,167. The highest price, \$1,600, was for a Kurdistan antique triclunium carpet and which sold to Mr. Samuel Weinberg. Mr. R. D. Caswell paid \$750 for a royal Persian silk rug, and Mr. B. E. Maitland \$500 for an antique Khorassan carpet, and Mr. Bertram G. Goodhue \$180 for a Samarcand carpet.

NEW LEVY GALLERIES.

At No. 14 East 46 St., diagonally opposite the Ritz-Carlton Hotel, Mr. John Levy has recently opened new picture galleries for the exhibition and sale of high-class foreign and American paintings. The galleries are exceedingly attractive, from their simple yet rich fittings, soft overhead lighting in the interior rooms, and excellent proportions, and make a beautiful frame for the fine canvases displayed. There is a large and spacious entrance gallery, with good outside light, from which opens a smaller exhibition one, and again from the latter, two small private salesrooms. All the galleries are hung in soft pastel shades of gray and green.

On the walls, among other examples of famous artists early and modern, are exceptionally good portraits by Sir Thomas Lawrence and Ferdinand Bol, a delightful and superior Cazin, an unusual example of Mauve, a large and fine cattle piece by Marie Dieterle—better than most Van Marckes, and superior examples of Jacob Maris, and Joseph Israels. Among a good assembly of American paintings, there is a large and fine Wyant, an equally good Inness and a typical example of Paul Dougherty.

The attractive atmosphere of these galleries, their excellent and accessible location, and Mr. Levy's long experience in the trade, and good judgment and taste, should go far towards insuring their success.

MR. SCHIFF BUYS OLD MASTERS.

A pair of important XVI century portraits by Barthold Bruyn were recently bought from the Ehrich Galleries, 707 Fifth Ave. by Mr. Mortimer L. Schiff. The subjects are Peter Huymans and his wife, Sybilla Kessel, and the panels on which they are painted, formed the two sides of a votive tryptich, with a religious subject in the centre, presented to a church.

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